

American Art News

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SPECIAL ANNOUNCEMENT.

The remaining summer monthly issue of the **AMERICAN ART NEWS**, will be published September 18 next. The regular weekly issues will be resumed on Saturday, October 2nd next.

BRAVE SOLDIER HONORED.

The French "Journal Officiel," on July 4 last, published the following regarding sub-Lieutenant of Reserve, Germain Seligmann, elder son of Mr. Jacques Seligmann.

"Germain Seligmann, sub-Lieutenant of Reserve in the 132nd Infantry, serving with his regiment during the five days of savage conflict April 5-9 last, displayed the greatest zeal and bravery."

Lieut. Seligmann has since received the War Cross, with laurels.

The ART NEWS, with the many friends of Mr. Jacques Seligmann, and those who know his brave son, who became associated with him in business before the war's outbreak—extends congratulations to the young soldier on his deserved honors and to Mr. Seligmann on his son's bravery.

FRENCH ART TAX.

A bill was recently introduced in the French Chamber of Deputies to tax all objects of artistic and historic interest exported from France. This is naturally being opposed by the Paris art dealers. It is proposed that for five years from the passage of the law, an export duty on value shall be charged of 5% up to \$1,000; 10% between \$1,000 and \$4,000, and 15% after \$4,000. It is further proposed that the government shall have the right to prohibit the export of art objects of national interest and to exercise a right of preemption.

FOR YOUNG ARCHITECTS.

The third young artist's competition, that for young architects, will open at Mrs. Whitney's studio, 8 W. 8 St., on September 15 and there will be as before thirteen prizes. Mrs. Whitney again gives ten \$25 prizes. The first prize, as before is of \$200 and the second of \$150. The subject selected by Thomas Hastings in a mausoleum.

OFFERS \$1,100 IN PRIZES.

The "Immigrants in America Review" of which Frances A. Kellor is editor, announces that Mrs. Harry Payne Whitney offers a series of prizes for the best picture, black and white drawing, poster or sculpture on "The Immigrant in America." For the picture, drawing or sculpture there will be a first prize of \$500, a second one of \$250, a third of \$100 and a fourth of \$50. For the black and white drawing there will be a \$100 prize and for the best poster one of the same amount. The contest closes Nov. 1 and all communications should be sent to Frances A. Kellor at 95 Madison Ave. An exhibition of the work submitted will be held at Mrs. Whitney's studio 8 West 8 St. from Nov. 15 to Dec. 15.

SETTLING THE GORER ESTATE.

Edgar E. Gorer, dealer in antique Chinese porcelains in New York and London, who lost his life on the Lusitania, left an estate valued at \$215,731. This does not include several pieces of Chinese porcelain, the genuineness of which has been attacked. Before Mr. Gorer sailed he filed suits in from Joseph J. Duveen and Henry J. Duveen, for alleged slander in declaring that he was dealing in spurious art objects.

While the suits died with him, taxation on the alleged spurious art objects has been suspended until it can be definitely decided whether or not they have the value placed on them by Mr. Gorer. The widow, Mrs. Rachel Alice Gorer, receives \$25,000 outright and a life interest in \$250,000, which goes to three sons at the death of Mrs. Gorer. The most valuable item in the stock is a pair of large beakers, appraised at \$20,000.

Stock owned entirely by Mr. Gorer in this city is estimated at \$162,287. What is known as the "Sampson stock" is valued at \$49,303, and the "Davies stock" at \$30,461, in each of which Mr. Gorer owned a one-half interest. A half interest in another lot known as the "joint stock" is valued at \$13,562. In each case where Mr. Gorer owned a one-half interest, the joint owner is Dreicer & Co., of No. 560 Fifth Avenue.

THAT CLEVELAND COROT.

(Special Despatch to AMERICAN ART NEWS).

Cleveland, Ohio, Aug. 12, 1915.

It is said in local art circles that the purchaser of the large and important Corot "Le Matin," recently sold by Knoedler & Co. of New York, from an exhibition held at the Gage Gallery here for an announced figure of \$60,000, was Mr. Howard Ells, who has a handsome gray stone residence on Euclid Ave., and who has travelled much abroad and has been a collector of art works in a quiet way for some years past. Mr. Ells is a member of the Cleveland Union, University, Rowfant and Country Clubs, and was graduated at Harvard in 1867. It is also rumored that he will present or bequeath the noted canvas to the new Cleveland Museum.

MAJOR TURNER RETIRES.

Major Emery S. Turner has retired from the Presidency of the Anderson Galleries, (Inc.), 15-17 East 40 St., and has been succeeded by Mr. Mitchell Kennerley, the publisher. The other former officers of the galleries remain as before, Mr. W. H. Sampson, Vice-President and Mr. R. Morton Mitchell, Jr., Secretary and Treasurer. Mr. W. Stanton Howard, the art "expert" and critic of the galleries is in California. The Anderson Galleries (Inc.) are the successors to the former Metropolitan Art Association and Anderson Auction Co.

ART MUSEUMS BANDED.

Through the efforts of Clyde H. Burroughs, assistant director of the Detroit Museum, a middlewest association,

TRASK FOR PITTSBURGH?

(Special Despatch to AMERICAN ART NEWS)

San Francisco, Aug. 12, 1915.—It is currently reported in art circles in this city, and the report is also heard in the Art Galleries at the Exposition that Mr. John E. D. Trask, Fine Arts Exposition Director and formerly Manager of the Pennsylvania Academy, is slated to succeed Mr. John W. Beatty as art director of the Carnegie Institute at Pittsburgh, whenever the latter resigns. Efforts to communicate with Mr. Beatty at Pittsburgh regarding the matter have not been successful as he is absent at present.

[We give space to the above despatch, received just as we go to press, as the report alluded to, is, if well founded, of importance to the American art world. There have been rumors for some time past of the impending resignation of Mr. Beatty, and Mr. Trask has been credited, for over a year past, with the remark that "The San Francisco Directorship would be his last Exposition job and that he was not therefore especially sensitive as to any adverse criticism of his management."

We hope, however, that the leaving by Mr. Beatty of his post at Pittsburgh, which he has so well filled for many years, to the great benefit of the Carnegie Institute, the cause of American art, and with honor to himself, will be long deferred.—Ed.]

BUYS THE SULLY DARLEY HOUSE.

Mr. John G. Johnson of Philadelphia, the well known collector, recently purchased from Gen. Edward de V. Morrell, the Francis T. Sully Darley house, 510 South Broad St., for \$72,500, the sum paid by Gen. Morrell. The property is assessed at \$140,000. The Darley house adjoins that of Mr. Johnson, and it has been reported that he will use it to house his superb collection of pictures.

FOUGHT FOR BELGIAN ART.

A recent letter to the Associated Press from Furnes, Belgium, says: "The little Flemish towns that loafed for centuries on the banks of the Yser before being re-awakened to give their names to the history of some of the most dramatic episodes of the war—Nieuport, Dixmude, Ypres—counted little commercially, and only Ypres figured much in history. The importance of the place was, as that of Dixmude, Nieuport and Furnes, chiefly its treasures of art."

Those of Ypres were mostly gathered in the Merghelynck Museum and have been practically all saved, including pictures by Snyders, van Oost, and van Thulden, with rare specimens of wood carving, Spanish leather, jewels, and manuscripts. While the Germans were approaching the line of the Yser, Henri Dommartin, State Librarian at Brussels, transferred the museum intact to Dunkirk, and from there to Havre. The most precious work in the entire region 'The Adoration of the Wise Men of the East,' by Jordaens, valued at \$800,000, was lost at Dixmude. It had been removed from the bombarded church to a theatre for safety; the theatre was caved in by a shell and the picture destroyed.

"A number of other works including rare specimens of Cordovan, relics of the Spanish occupation of Flanders, were saved here by M. Dommartin and M. Eugene de Groot, Deputy for Furnes and Dixmude."

"When the French troops went through Loo to meet the Germans along the Yser, they saved a valuable picture, 'Christ Between the Two Thieves,' by Van Brockhorst, pupil of Rubens. Other objects of lesser value were left, but afterward saved by M. Dommartin, with the aid of the Cure of the parish. They were about to leave when the Cure cried: 'I was going to forget the mass book.' The mass book of Loo was one of the most valued relics of Flanders."

"The pride of Furnes was its famous pieces of Cordovan leather and specimens of art of the middle ages, when in Flanders every man condemned was required to execute in bronze a reproduction of his crime in the form of the part of the body on which he had committed it, or the part of the body with which he committed it."

"The value of the works of art saved from ruin along the Yser runs high into the millions. The value of what is known to have been lost is also formidable."



THE SCULPTOR'S MOTHER

Ivan Mestovic

See Page 3

In exhibition Victoria-Albert Museum of the Serb sculptor's work.

A TOUCHING TRIBUTE.

A small and beautiful memorial window to Miss Josephine Nicoll, daughter of Mr. Delancey Nicoll, and whose untimely and sudden death last Spring so saddened a wide circle of friends, has been placed in the little church of "St. Andrews-by-the-Sea" at Southampton, L. I., which she attended, and was unveiled and dedicated there last Sunday, by the Rev. Dr. Reiland of St. George's Church, N. Y., who officiated at her funeral.

The little ceremony was most touching and pathetic. The window was made and placed through efforts of Miss Nicoll's young men and women friends under the lead of Miss Margaret Trevor. It was designed by the Tiffany Studios.

will be formed by the museums of Chicago, Cleveland, Detroit, St. Louis, Minneapolis, Toledo and Indianapolis.

A G. VANDERBILT MEMORIAL.

It is proposed to erect in New York, as a memorial to the late Alfred G. Vanderbilt, a drinking fountain for horses, dogs and humans. The Horse Show Association of which he was president, has taken the initiative in the raising of the necessary funds and though subscriptions have been limited to \$100, over \$1,500 has been raised already. Those desirous of subscribing can notify the secretary, Mr. James T. Hyde, 16 East Twenty-third Street, or subscriptions may be sent to the Harriman National Bank, 527 Fifth Ave.

EXPOS'N ART AWARDS IN FULL.

The Awards of the International Jury in the Department of Fine Arts at the Pan-Pacific International Exposition were recently announced by the Superior Jury, Dr. F. J. V. Skiff, Director-in-Chief of the Exposition, President.

Despite the European war, the Fine Arts Dept. of the Exposition assembled an international display of pictures and sculptures comprising over ten thousand exhibits, in the opinion officially expressed by the International Jury, the best art exhibition ever held in the United States.

The Department of Fine Arts was organized and its exhibition made by Mr. John E. D. Trask.

An especial feature of the exhibit which received most praise from the jury is the series of galleries given to "one man shows" of the works of John Sargent, J. MacN. Whistler, Howard Pyle, J. McC. Hamilton, Joseph Pennell, J. H. Twachtman, William Keith, E. C. Tarbell, E. W. Redfield, W. M. Chase, Alton S. Clark, Child Hassam and Gari Melchers.

The popularity of the Fine Arts Department has been evidenced by the attendance of over 4,000,000 people to the Palace of Fine Arts up to July 20 last, and the sales by the department already made amounting in total to over \$50,000 and comprising over 200 separate works.

Jury on Oils.

J. A. Weir, Chairman; E. Ferrari (Vice-Chairman-resigned); A. de Sousa-Lopez, Vice-Chairman; J. W. Beatty P. Bianco, C. Brinton, C. F. Browne, F. Centurion, W. M. Chase, R. Clarkson, G. W. Dawson, C. J. Dickman, F. V. Dumond, F. Duveneck, W. H. Fox, J. Guiffrey, P. L. Hale, J. McLure Hamilton, K. Koume, J. N. Laurvik, W. McEwen, F. J. McComas, E. Masante, A. F. Mathews, L. H. Meakin, C. P. Minni-gerode, E. Neuhaus, K. Owyang, J. Pages, W. M. Paxton, E. W. Redfield, M. Sandona, A. Schultzberg, E. C. Tarbell, C. J. Taylor and E. H. Wuerpel and R. B. Harshe, Secretary.

Jury on Etchings and Engravings.

J. Pennell, Chairman; A. de Sousa-Lopez, Vice-Chairman; L. C. Mullgardt, Secretary; F. Duveneck and T. W. Stevens.

Jury on Sculpture.

P. W. Bartlett, Chairman; J. C. Oliva Navarro, Vice-Chairman; A. A. Weinman, Secretary. A. S. Calder, A. Colasanti, C. Grafly, J. J. Mora, H. Patigan, H. Shugio and C. Y. Yen (K. H. Tu, acting).

Some Jury Comments.

In reporting to the Superior Jury its recommendations for awards the Department Jury transmitted the following comments:

Jury on Paintings: The awards in the U. S. Section, the general excellence of which is worthy of all praise, would have been much greater but for the fact that the works of artists to whom individual galleries have been given by the Fine Arts Dept. were declared "not in competition."

Jury on Etchings and Engravings: While in the varied branches of the Graphic Arts a few exhibits of superlative merit are not in competition, nevertheless, the general standing of the exhibits, in the opinion of the Jurors, is far higher than that of any other International Exposition held in America.

Jury on Sculptures: We feel that the Department of Fine arts deserves great credit for the arrangement of the sculpture in the garden.

These comments by the various group juries have the approval of the department jury, which itself, desires to go on record as stating: "That in their opinion this exhibition of sculpture, painting and engravings is the best ever held in the United States (even though, there is absence, by

reason of the European war, of many foreign works which would have added to its completeness) and that it should have a far reaching affect on the appreciation and understanding of art. Moreover, it is their opinion that the Department of Fine Arts deserves the warmest congratulations for its achievement which has been performed under the most trying and unexpected conditions.

The methods of making awards proved satisfactory and for the first time the group juries for painting and engraving placed "hors concours" certain eminent artists who had received the highest honors at previous International Expositions, thus making it possible to adequately honor an entirely new group of brilliant young artists."

The awards of the jury in the sections representing the United States, twelve foreign nations and an international section are: 10 grand prizes, 47 medals of honor, 175 gold medals, 331 silver medals, 181 bronze medals and 84 honorable mentions, a total of 828 awards as follows:

United States—Oils.

Grand Prize—F. C. Frieseke.
Medals of Honor—J. W. Alexander, Cecilia Beaux, E. Carlsen, W. Greif, W. L. Metcalf, R. E. Miller, L. Parker, W. E. Schofield and Violet Oakley.

Gold Medals—M. Barlow, G. Beal, G. Bellows, Max Bohm, H. H. Breckenridge, H. J. Breuer, C. C. Cooper, H. G. Cushing, C. H. Davis, R. Donohoe, P. Dougherty, J. J. Enneking, D. Garber, Lillian W. Hale, W. D. Hamilton, H. L. Hoffman, J. R. Hopkins, J. C. Johansen, S. Kendall, W. L. Lathrop, E. Lawson, H. Lever, F. L. Mora, W. Murray, Elizabeth Nourse, J. T. Pearson, Marion Powers (Kirkpatrick), E. Emmet Rand, Robert Reid, W. Ritschel, E. F. Rook, R. Spencer, H. O. Fanner, L. C. Tiffany, G. Troccoli, D. Volk, R. Vonhoo, Horatio Walker, E. K. K. Wetherell, I. R. Wiles, C. H. Woodbury and C. M. Young.

Silver Medals—Inez Adams, F. C. Bartlett, C. Bittinger, E. L. Blumenschein, C. O. Borg, A. Borie, K. A. Bucher, C. Burnside, H. R. Butler, E. L. Bryant, A. B. Carlos, J. F. Carlson, T. G. Carpenter, W. L. Carrigan, E. Caser, Adelaide C. Chase, Lewis Cohen, E. D. Connell, E. J. Coose, Bruce Crane, E. Cucuel, J. B. David, M. Del Mue, F. U. De Voll, F. Dumond, C. Ebert, R. B. Farley, Gertrude Fiske, Will H. Foote, E. C. Fortune, H. B. Fuller, R. D. Gaudley, L. Grant, F. G. Gray, A. L. Groll, O. D. Grover, Johanna Hailman, Armin Hansen, C. W. Hawthorne, R. Henri, H. G. Herkimer, C. Hopkinson, W. Irvine, W. James, F. C. Jones, H. Bolton Jones, L. F. Jones, P. King, L. Kronberg, F. M. Lamb, Gertrude Lambert, A. Lang, J. Lie, P. Little, D. W. Lockman, N. MacGillivray, G. H. Macrum, E. T. Mayor, W. McKillop, M. Jean, Mc Lane, R. S. Meryman, M. Molarsky, H. D. Murphy, J. F. Murphy, R. P. Nielsen, Bruce Nelson, R. H. Nisbet, C. J. Nordell, G. L. Noyes, L. Ochtman, Clara W. Parrish, Eliz. O. Paxton, Van D. Perrine, Marion P. Pooke, H. R. Poore, E. H. Potthast, J. Raphael, Grace Ravlin, H. E. Reuterdahl, Mary C. Richardson, L. Rittman, W. S. Robinson, Gretchen W. Rogers, Guy Rose, C. Rosen, C. F. Ryder, A. F. Schmitt, L. Seyfert, W. H. Singer, H. B. Snell, G. W. Sauter, A. P. Spicer, E. E. Speicht, L. P. Thompson, D. W. Tryon, Margaret F. Tyng, E. P. Ullman, Emily B. Waite, H. M. Walcott, L. Walden, E. L. Warner, F. J. Waugh, D. Wehrschmidt, T. Wendel, W. Wendt, Beatrice Whitney and W. H. K. Yarrow.

Bronze Medals—Louis Betts, Dwight Blaney, F. A. Bosley, R. S. Bredin, A. Bremer, J. W. Breyfogle, H. M. Camp, A. S. Clark, J. R. Conner, A. Crisp, R. Dirks, M. Dixon, W. Forsythe, W. J. Glackens, Mary B. Hazelton, Julia Heinemann, Will J. Hyett, A. Juergens, W. J. Kaula, K. Kroil, Florence Lundborg, Evelyn McCormick, P. Nahl, Marie D. Page, Gertrude Partington, L. Cabot Perry, L. F. Peyraud, L. Raditz, L. Randolph, Alice M. Roberts, A. Rosenthal, E. D. Roth, H. E. Smith, Rosamond L. Smith, Alice R. Sobier, A. W. Sparks, C. S. Tyson, F. J. Van Sloan and R. Wagner.

Hon. Mentions—W. W. Churchill, R. Davey, Betty De Jong, W. H. Hyde and Cecil Jay.
Watercolors, Miniatures and Drawings.
Medals of Honor—Lillian W. Hale, Laura C. Hills, H. Muhrmann, F. Mura, F. W. Taylor and C. H. Woodbury.

Gold Medals—W. J. Baer, J. Guerin, G. Hallowell, C. E. Heil, A. J. Keller, H. McCarter, F. L. Mora, Alice Schille, H. B. Snell and N. C. Wyeth.
Silver—W. T. Benda, A. Byne, Eda N. Casterton, C. C. Cooper, Sally Cross, Mrs. Sargent Florence, W. Forsythe, Eliz. S. Green, Charlotte Harding, Mary Harland, Cecil Jay, C. S. Kaelin, Anna B. W. Kindlund, W. L. Lathrop, Lucia B. Mathews, D. Hilde, Selma M. D. Mueller, H. D. Murphy, E. Oakley, Elsie D. Pattee, Heloise G. Redfield, A. Robinson, Donna Schuster, Clare Shepard, Jessie W. Smith, Emily D. Taylor, Mabel R. Welch and G. A. Williams.

Bronze—Ethel B. Bains, Anna W. Betts, P. Gray, Anna Lynch and May Preston.
Etchings and Engravings.
Grand Prize—Henry Wolf.

Medals of Honor—D. A. Wehrschmidt and C. H. White.

Gold Medals—Gustav Baumann, Allen Lewis, D. S. MacLaughlin, J. A. Smith, Cadwallader Washburn and H. A. Webster.

Silver—C. W. Chadwick, Clark Hobart, J. W. Evans, Edna B. Hopkins, E. Horter, Bertha Lum, P. Nahl, B. J. O. Nordell, R. Pearson, E. Roth, W. Ryder, G. Senesney, Dorothy Stevens, D. S. Sturges and W. G. Watts.

Bronze—C. T. Adams, G. C. Aid, A. Barone, B. Brown, M. Eliz. Culwell, A. S. Covey, A. Dow, Anne Goldthwaite, L. C. G. Griffith, H. Haskell, Helen Hyde, Bertha E. Jacques, Katherine Kimball, W. A. Levy, G. C. Ployman, Isabelle C. Percy, J. Sloan, Helen B. Stevens, J. C. Vondrou, E. Warner and F. Wood.

Hon. Men.—O. Cotton, C. W. Dahlgren, C. B. Keeler, P. J. Lemos, Beatrice Levy, X. Martinez, Margaret Patterson and E. K. K. Wetherell.

Sculpture.
Medals of Honor—H. Adams, K. Bitter and D. C. French.

Gold Medals—C. E. Dallin, I. E. Fraser, A. Laessle, P. Manship, A. Piccirilli, B. Pratt, A. P. Proctor, A. Putnam and F. G. R. Roth.

Silver—R. Aitken, C. Beach, J. J. Boyle, Edith W. Burroughs, S. F. Frv, Anna Hvatt, S. Kendall, Beatrice Longman, F. Piccirilli, A. Polasek, E. T. Quinn, V. Salvatore, Janet Scudder, L. Taft and Bessie P. Vonnob.

Bronze—E. Berge, E. W. Deming, A. St. L. Eberle, E. Harvey, K. Heber, H. Hering, A. Jaeger, W. Mazur, Olga P. Muller, R. H. Recchia, C. G. Rumsey, L. M. Sterling, Mrs. H. P. Whitney and E. R. Zettler.

Hon. Men.—Vincenzo Alfano, John Bateman, Clyde C. Bathurst, Gail Sherman Corbett, Henri Crenier, Percival Dietrich, Beatrice Fenton, Harriet W. Frishmuth, Annetta Saint Gaudens, Margaret Hoard, Malvina Hoffman, Antoinette B. Hollister, Victor L. Holm, Anna Coleman Ladd, Arthur Lee, R. F. McKenzie, Helen Mears, Robert T. Payne, William O.

Partridge, C. L. Pietro, Alexander Portnoff, Amory C. Simons, R. Stackpole and Edgar Walter.

Medals of Honor—John Flanagan.
Gold—James E. Fraser and H. A. MacNeil.

Silver—Victor T. Brenner, Richard Brooks, Frances Grimes and Henry Hering.
Bronze—G. S. Corbett, Ed. W. Sawyer and S. Simpson.

Hon. Men.—J. M. Miller, H. Ryden and Leila Usher.

Argentine—Oils.
Medals of Honor—Antonio Alice.

Gold—Jorge Bermudez, A. Bustillo, E. de la Carcova, F. Fader, Jose L. Pagano, Octavio Pinto, C. B. de Quieres and Ed. Sivori.

Silver—Pompeo Boggio, Cesar Caggiano, Cupertino del Campo, Ceferino Carnacini, Pedro Delucchi, Alfredo Guido, Hector Nava, Alberto M. Rossi and Ana Weiss.

Bronze—Eliseo Coppini, Cayetano Donniss, Francisco Lavecchia, E. G. A. Correa Morales.

Sculpture.
Medals of Honor—Pedro F. Briano. Gold—Alberto Lagos.

Silver—Herman Cullen. Bronze—Hector Rocha and Angel Maria de Rosa.

Australia—Oils.
Silver—Miss J. Cumbræ-Stewart, L. B. Hall and May Roxburgh.

Bronze—Violet Teague and Mrs. J. C. A. Traill. Hon. Men.—H. B. Harrison and Leslie Wilkie.

Etchings and Engravings.
Gold—Mrs. J. C. A. Traill.

China—Water Colors.
Medals of Honor—Kiang Ying-seng. Gold—Su Chen-lien, Kai Ki-fong and Mies Shin-Ying-chin.

Silver—Wang Hsi-kai, Ku Chia Chen and Liu Tsz-hsin.
Bronze—Chang Chen, Chen Hual and Chen Maichao.

Hon. Men.—Yu Chin-pao, Kao Siao-shan, Li Hao, Han Si-su, Hwang Ki-fang, Miss Chen su-kong and Nu Su-nen.

Cuba—Oils.
Medals of Honor—Leopoldo Romanach. Gold—Rodriguez Morey.

Silver—Maria Mantilla and Armando Menocal. Bronze—Aurelio Melero and E. Valerama.

Hon. Men.—Margarita de Aragon and C. de Vildosola.

Holland—Oils.
Grand Prize—G. H. Breitner.

Medals of Honor—M. A. J. Bauer. Gold—David Batty, G. W. Dyssehoef, A. M. Gorter, J. H. van Mastenbroek, A. Roelofs, H. Smith and W. B. Tholen.

Silver—Henriette Asscher, C. Brederburg, C. O. Breman, M. Kramer, W. Martens, M. Monickendam, D. Schulman, W. Sluiter, J. Z. Tromp, H. Jan Walter and J. H. Weyns.

Bronze—Anna E. Kerling, L. Van der Tonge and J. Zon.

Etchings and Engravings.
Gold—T. H. Van Hoytema.

Silver—E. Bosch and Jan Poortenaar. Bronze—W. de Zwart and S. Moulin.

Italy—Oils.
Silver—C. Van Wyck. H. M.—A. Hesselink.

Grand Prize—Ettore Tito. Medals of Honor—Onorato Carlandi and Camillo Innocenti.

Gold—L. Bazzaro, L. Bracci, Emma Ciardi, G. Ciardi, G. Giardi, U. Coronaldi, V. Ferraguti, D. Irolli, E. Lionne, G. Mentessi, P. Nomenlhi and F. Scattola.

Silver—G. Belloni, A. Bosia, A. Busi, P. Chiesa, C. Corsi, A. Noci, Matilde Piacentini, C. Rho and E. Sambo.

Sculpture.
Gold—L. Amigoni, R. Brozzi, A. Dazzi, G. Graziosi and Antonietta Pagliani.

Silver—E. Luppi, R. Romanelli and A. Del Santo. Bronze—G. Guattalla, G. Primi and M. Vedani.

Hon. Men.—E. Drei, A. Maraini and A. Selva.

Japan—Oils.
Silver—T. Fujishima, I. Shirataki and E. Wada.

Bronze—H. Ishii, T. Ishikawa, H. Nakazawa, K. Ota and H. Tsuji. Hon. Men.—Gentaro Koito.

Water Colors.
Medals of Honor—R. Dan, T. Hirose, S. Ikeda, K. Ito and T. Kobori.

Gold—B. Hayashi, T. Minakami, Y. Morimura, H. Nakagawa, H. Okamoto, T. Okajima and K. Takakura.

Silver—S. Hirata, K. Kikuchi, B. Mitsui, H. Murakami, T. Oka, S. Okada, B. Shibata, S. Tamaya, T. Toshima and K. Tsukioka.

Bronze—N. Aida, B. Maruyama, K. Miyake and O. Nishi.

Color Prints.
Bronze—Shiro Makina and Yoshida Yetsutara.

Sculpture.
Gold Medals—Y. Chuan and Y. Homei.

Silver—A. Bakuko, Y. Banishan, M. Choshun, T. Hodo, N. Ichiga and T. Nohuo (collaborative), and W. Osao.

Bronze—S. Mitzukasa, K. Shirin and N. Tatsuoki.

Hon. Men.—T. Ikka, A. Sadajiro, K. Seibo and H. Shokichi. Special Bronze—Hosaka Kozan.

Metal Work.
Grand Prize—C. Yamada. Gold—I. Miyachi.

Silver—M. Toyokawa. Bronze—M. Ota and M. Ota.

Norway—Oils.
Medals of Honor—H. Solberg. Gold—H. Strom.

Silver—E. Dirks, O. Hennig, C. Krohng, H. Lund, S. Sinding and Marie Tannos.

Bronze—L. Jorde, F. Kolsto, L. Krag, J. Muller, O. Valstad and W. Wetslesen.

Hon. Men.—N. Dahl, S. Grande, A. Jacobsen, S. Thorbyrnsen and B. Tunold.

Etchings and Engravings.
Medals of Honor—O. Lange. Gold—E. Munch.

Silver—K. Ericksen and H. Hammerback. Bronze—P. Gauguin and Reidar Petersen.

Sculpture.
Gold—J. Vik. Silver and Hon. Men.—H. Saint Lerche.

Philippines—Oils.
Gold Medal—F. R. Hidalgo. Silver—J. M. Herrero and F. de la Rosa.

Bronze—G. O'Farrell.

Portugal—Oils.
Grand Prize—Jose Malhoa. Medals of Honor—J. V. Salgado. Gold—A. A. Cardoso, E. F. Coudeixa and J. Vaz.

Silver—J. de Brito, D. de Melo, Mily Possoz and J. Trigos. Bronze—J. Campas, M. G. da Fonseca, A. M. da Saude and J. J. N. Ribeiro.

Water Colors, Miniatures and Drawings.
Bronze Medals—M. da Fonseca and Milla Possoz.

Sculpture.
Silver Medal—A. Costa Mota. Bronze—J. S. d'A. Sebrinho. Hon. Men.—J. Vaz Jor.

Sweden—Oils.
Grand Prize—B. Liljefors. Medals of Honor—G. Fjaestad.

Gold Medals—Elsa Backlund-Celsing, W. Behn, A. Bergstrom, O. Hultgren, G. Kallstenius, H. Mas-Oll, H. Ostlund, E. Osterman, W. Smith and A. Torneman.

Silver—H. Carlberg, E. Hedburg, Edith Granstrom-Knaff and Anna Wrangel.

Water Colors, Miniatures and Drawings.
Grand Prize—C. Larsson. Medals of Honor—J. Bauer.

Gold—O. Bergman. Silver—C. Atthim, Eva Beve, F. Boberg, O. Elgstrom and G. Fjaestad.

Etchings and Engravings.
Bronze Medal—K. Peterson. Hon. Men.—Harriet Sundstrom.

Sculpture.
Gold Medal—G. Larsson. Silver—O. Ahlberg, J. Fargren, Ruth Milles and H. Neujd.

Medals.
Gold Medal—Eric Lindberg.

Uruguay—Oils.
Gold Medal—M. Rose. Silver—C. de Arzadun.

M. Beretta, C. Castellano, J. Cuneo and D. Puig. Bronze—M. Vasquez.

Sculpture.
Silver Medal—J. Belloni. Bronze—J. B. Pagani.

Hon. Men.—J. Ferrari.

International Section—Oils.
Medals of Honor—A. Gallen, E. Meifren, F. von Stuck and H. von Zugel.

Gold—J. Q. Adams, C. Agathe, Comde de Aguar, G. Bilbao, I. Csok, H. Knight, Laura Knight, H. Knirr, L. Mark, J. Olssen, Leo Putz, G. Sauter, C. W. Simpson, H. Speed, H. Hughes Stanton, C. Vasquez J. Vaszary and V. de Zubiarte.

Silver—Count Bathyanly, M. Bruck, F. Cabrera Canto, J. Cardona, H. Gaigher, G. Glatter, O. Glatz, W. G. von Glehn, R. G. Goodman, Baron F. Hatvany, Pal Javor, B. Karlovsky, F. Lipoth, Baron Mednyansky, J. L. Mesquita, P. P. Muller, Nadler, J. Preisler, O. Schanze, Max Thedy, W. Thor, Geza Vastagh, H. Volkerling and R. Zubiarte.

Bronze—E. W. Christmas, Isobel A. Dods-Withers, H. Draper, Louise Ginnet, Jane E. von Glehn, C. Gomez, W. Hambuchen, E. Kips, J. Ker Lawson, J. Liimona, G. Mannheimer-Magyar and L. Richmond.

Hon. Men.—J. B. Carrati and K. Holbo.

Water Colors, Drawings, Etchings and Engravings.
Medals of Honor—Frank Brangwyn. Gold Medals—R. G. Goodman, W. Pogony and B. Uitz.

Silver—B. Erdosy, H. H. Jangnickel, W. Klemm, R. Lenard, J. Rippl-Ronay, F. Schmutzer, C. Vondrou, O. Glatz, Baron F. Hatvany, S. Nagy and G. G. Walsesne.

Bronze—J. T. Artigas, A. Bentley, G. Jilovsky, T. K. Hoennes, L. Papp, I. Prihoda, T. F. Simon, A. Szekely and M. Vadasy.

Hon. Men.—H. Hanisch and G. Konrad.

Sculpture.
Silver Medals—J. Canallias and I. Simay. Bronze—F. Mares, L. Pick, E. O. Rosales, Ede. Telas and M. Vedres.

Hon. Men.—E. Fehervary and E. Prat.

Medals.
Gold—E. Telas. Silver—O. Fulop Beck and G. Muranyi. Bronze—A. R. Zutt.

Duveneck's High Honor.

To Frank Duveneck was given the highest art honor in the power of the Pan-Pacific Exposition to bestow—namely—that of a Special Grand Prize.

As Mr. Duveneck was himself a member of the International Jury of Awards, his work was not in competition, but notwithstanding this fact, it was proposed by the foreign members of the jury to create this special and unusual award, similar in character and distinction to the one given to Augustus St. Gaudens at the St. Louis Exposition in 1904.

This award to Mr. Duveneck should not be confused with the Grand Prize of the American Art Section awarded to F. C. Frieseke.

Artists Robbed at Exp'n.

A unique collection of jewelry, made by Mary J. Coulter of San Francisco, was recently stolen from her exhibit in the Section of Domestic Art Crafts, in the Domestic Arts Building of the Pan-Pacific Exposition. Mrs. Coulter is well-known in the East as she was for some years identified with the Chicago Art Institute, and her many friends will regret her loss.

Shortly after this theft of Mrs. Coulter's jewelry exhibit, the entire exhibits of jewelry by Edgar Perrea of New York was stolen from the same section of the Domestic Arts Building. The loss in this instance amounts to several thousands of dollars. These thefts are seemingly traceable to a recent and heavy reduction of guards at the Exposition, and a lack of a sufficient number of attendants. In view of such serious losses, these economies would seem to be of doubtful wisdom.

PREDICTS RENAISSANCE.

Miss Cornelia B. Sage, director of the Albright Art Gallery of Buffalo, in the July issue of Academy Notes, the quarterly organ of the gallery makes the prediction that after the great European war is over, "a new art will arise that will stamp the twentieth century as one of the greatest periods in the history of the world's art and this Renaissance will, without doubt, take place principally in America, where it has already made an impressive beginning."

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These papers are not criticisms but are intimate personal accounts of the better known figures in American Art. Some of those already included are George Luks, John W. Alexander, Arthur B. Davies, Alfred Stieglitz and Edward N. Robinson. The next issue will include Wm. M. Chase.

Besides these papers the magazine contains complete reviews of all the current exhibitions, many articles of vital interest to art lovers and profuse illustrations. During the year there are also many color plates of some of the lesser known Old Masters.

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LONDON LETTER.

London, August 4, 1915.

Already controversy runs high in connection with the Mestrovic sculptures at South Kensington, the voice of the Non-conformist conscience making itself heard above the general enthusiasm which has been aroused by the work of the brilliant Serb. It is difficult indeed to discern anything which is not in the highest degree noble and elevating in the various marbles and bronzes shown, but our professors have succeeded in achieving the task. Their protests have, however, merely had the effect of stimulating the numbers of visitors to the Museum, a very usual result in cases of this nature.

The professional burglar is evidently not of the opinion that the present is a bad time for the disposal of works of art, judging by the robbery effected in June at the Marlborough Gallery, when eighteen pictures were cleverly cut from their frames, the thieves escaping scot-free with their booty. The canvases, the value of which is estimated at between £5,000 and £6,000, included works by Lawrence, Gainsborough, Hoppner, Ruisdael, Watteau and others and their loss is the more to be deplored since



SELF PORTRAIT OF IVAN MESTROVIC

the theft occurred during the absence at the front of the owner of the Gallery, M. Meyer-See, who is now fighting with the French forces. The likelihood of the thief being able to dispose of his booty, seems extremely small.

An interesting exhibition of Chinese art has been organized by the Burlington Fine Arts Club, dealing, (although of course not exhaustively), with the different types of Chinese art hitherto collected by European connoisseurs, with the exception of ceramics. The variety of materials in which the Chinese craftsman finds expression for his genius in decorative design, is significant of his mastery of the restrictions imposed by the medium in which he may happen to be working, and of his innate appreciation of aesthetic canons. On comparison of the earlier pieces with those of later date, one sees how the faculty of adapting means to decorative ends has been developed and broadened from generation to generation until it seems to have become impossible for the Chinese artist to transgress either in taste or feeling. Some important bronzes of the Chou and Han dynasties, notably a splendid sacrificial wine vessel, are characteristic of the archaic dignity with which these early works were invested, while among the Sung bronzes are to be found some exquisite examples of the Chinese proficiency in metal inlay. Some unusually fine sculptures in jade in the form of horses and buffaloes, show considerably greater simplicity than the more modern carvings in which technique has been brought to a marvellous pitch of elaboration and intricacy. The embroideries included in the exhibition, although excessively beautiful in color and workmanship, are not of outstanding importance and we must look forward to the Committee of the Club organizing a separate exhibition at some future date, when fuller justice will be done to this important branch of Chinese art and industry.

Report has it that a discovery has been made by a carpet-weaver at Kidderminster of the picture painted by Rubens after Titian's "Sacred and Profane Love." It is said that on cleaning, the signature was discovered under the pigment and that both pigment and canvas correspond with those which Rubens is known to have employed. In spite of the reported approval of critics and connoisseurs, these alleged discoveries must still be treated with scepticism until the verdict of the most reliable experts has been given.

L. G. S.

MESTROVIC SERB. SCULPTOR.

London, Aug. 4, 1915.

The question which art-loving Londoners are now asking themselves is "How is it that a sculptor of Mestrovic's genius, force and absolute originality, could have existed for so long without his name having so much as reached the ears of the average Englishman?" And this question is being actuated by the Mestrovic Exhibition at the Victoria and Albert Museum, the most arresting feature of this season's artistic happenings.

The first impression which one receives on surveying the collection of sculpture in bronze, wood, marble and plaster is, that there is a man, who with perfect ease and unquestionable craftsmanship is achieving that, which the new schools of "Futurism," "Cubism," "Vorticism," and the rest, have been striving after with such painfully inadequate results. Here is a man who is able to give full expression to a peculiarly interesting personality in a form which, while practiced upon lines of the greatest simplicity, yet clearly evinces the most profound knowledge of that technical science which underlies the greatest classic art. Here is a man who is able to combine the directness of the archaic with the subtlety of the advanced.

Although Mestrovic won considerable recognition at the International Exhibition at Rome some four years ago, it is quite possible that had it not been for the war, his name would still continue to be unknown in England. His art, breathing, as it does, the very spirit of the Serbian nation, in its patriotism, its suffering and its fierce resentment of oppression, is extraordinarily expressive of the troublous history of his people and of the indomitable vigor which marks their character. Born of peasant family, this Croatian Serb has worked his way from shepherd boy to the position of an artist who fully represents his country's aims and sentiments. His gigantic figures of the Serbian national heroes, his Caryatides, bearing the burden of his country's sorrows upon their shoulders, his figures of widowed women, are afire with the fierceness of his feeling, eloquent of the passion which dominates him.

In technique, his early training in wood-carving is plainly discernible. A "Pieta" and an "Annunciation" in shallow relief have the simplicity of a Giotto with the deliberation of design of most modern artists. From these intentionally archaic pieces and from certain other works, it is easy to detect the source from which a number of latter-day sculptors have received their inspiration, though few have manifested the breadth of understanding which is apparent in Mestrovic's achievements.

Indeed it is no easy task to convey at all adequately an idea of the grand scale on which this Serbian sculptor works or of the sheer technical excellence which enables him to materialize the mysticism and idealism which animate him. It is greatly to be hoped that a similar exhibition to that which at present is drawing all London to South Kensington, will before long, be organized in New York, so that Americans may be enabled to enjoy the outcome of an art which is breaking new ground, opening new problems and brilliantly solving them.

L. G. S.

PARIS LETTER.

Paris, Aug. 4, 1915.

Though the home of the Salon has been turned into a hospital artistic affairs are beginning to show signs of life. A number of prominent artists, including Rodin, Monet, Renoir, Matisse, Signac and Denis are arranging for war benefit, an exhibition and tombola at the Galerie Druet. The Quartier Latin is, however, almost deserted and the models, largely Italians, are having a hard time, but fortunately for the moment do not have to pay rent.

The Louvre has recently acquired a remarkable picture by Le Nain showing a farm interior, and three works given, according to the wishes of her husband, by Mme. Gouyon, widow of M. Pierre Goujon, deputy killed in the war, Ribot's "Les Ravageuses" and two water colors by Barye. Baron Schlichting has also left all his famous art collections to the Louvre.

The Luxembourg, had as novelties Bonnat's remarkable portrait of Mme. Pasca, which comes from her daughter, Mme. Carriet-Pasca and that of Louis de Fourcaud, given by his widow, Toulouse-Lautrec's "Nude Woman seen from the Back" and Van Gogh's "La Guinguette." There is also on view a joint exhibition of Belgian and English art. The English display consists of nearly 200 etchings and lithographs by Frank Brangwyn, offered in return for Rodin's gift to the English and a fine collection of English modern works, given by Mr. Edmond Davis, whose portrait by Orchardson hold the place of honor.

It is proposed by the Journal "L'Auto" to erect, after the war, a monument to the French and allied sportsmen victims

FALSE AND FORGED BRONZES.

London, Aug. 4, 1915.

Never has the folly of buying art works from other than the best accredited sources been more conclusively established than in connection with the flood of spurious bronzes which has recently been so cleverly manoeuvred in London and elsewhere. Although the methods of the particular gang of unscrupulous, yet extraordinarily skilful thieves, who are responsible for the extensive frauds practiced on collectors of bronzes during the last three or four years are well known to a number of individuals in the London art world, it is no easy matter to bring the culprits to book for the collector, who takes especial pride in his role of "expert" and connoisseur, evinces a strong disinclination to publicly testify as to his incapacity to sustain it, and for this reason prefers to suffer the loss of the money he has expended sooner than risk the exposure of taking the matter into court.

These frauds in bronzes, which have deceived not only many private collectors, but also museum authorities as well as a number of dealers, usually distinguished by their perspicacity and judgment, are being perpetrated by a gang of Italians, mostly employed as waiters at the big cosmopolitan hotels in London. In conjunction with them there are working certain Italian craftsmen who possess the greatest skill in the casting of bronzes and under whose superintendence a regular factory for the production of forged bronzes is being conducted in London. In many cases the bronzes are reproduced from famous works stolen from collections, both public and private; in others they are worked up from one small genuine fragment, or they are copied from bronzes, entrusted to workmen for repair. Needless to say, the workmanship is of the very highest order, so fine indeed that one would say that the artist who can execute so delicately, should be able to earn an excellent livelihood by honest means. Not only are bronzes of every period copied so minutely, (sometimes merely from photographs) as to have deceived some of our most astute dealers, but the patina is reproduced so skilfully and other details so carefully simulated as to render the usual means of detection of no avail.

The Fakers' Methods.

Having ascertained the particular line affected by the collectors who specialize in bronzes, a member of the gang is deputed to call and offer a certain bronze at a price which represents about one-third of what would be its market price, if genuine. There is, of course, some ingenious tale to justify the bargain price, which may range from anything up to £2,000; sometimes the work has been placed in a depository or is in pawn and the potential buyer is greatly impressed by the various formalities and preliminaries which have to be gone through before he can obtain a view of the treasure. In order to

THE ANNUNCIATION
Ivan Mestrovic

further demonstrate the genuine quality of the bronze, the vendor suggests that an "expert" should be called in to certify as to its authenticity, taking care, of course, that the "expert" should be one whom he knows to be venal. A 10% basis is what this "expert" works upon the seeing that he merely "gives it as his opinion" that the bronze is a genuine one, he runs little risk of prosecution, should the fraud be detected later on.

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Another clever ruse on the part of the gang is to interest some society woman in the bronze, and through her to attract possible purchasers. In the majority of cases these women are entirely unsuspecting; in others of course they are less guileless. But in any case they serve to disarm suspicion and the fact that they are offering the bronze for sale seems a guarantee in itself—that the £1,000 statue which is to be bought for £300 (and which in reality cost no more than £25 to cast) is actually what it purports to be.

In those cases in which the art dealer has been taken in, either as a direct purchaser or as adviser to a collector, the gang resort to blackmail on being threatened with exposure. It needs a dealer to enjoy a very high position indeed to run the risk of going to his client and openly avow his judgment to have been wrong. The smaller dealers naturally fear to adopt this course, with the result that the gang add still further to their profits by the blackmail they are able to levy. The same applies to critics who have been genuinely deceived and whose reputation would be seriously injured by proof being given of their professional fallibility.

American Collectors Warned.

The fact that the chief "faker" has already "done time" does not seem to deter him from continued effort. Indeed the activity of the gang appears to be increasing and for the benefit of American buyers it should be noted that one of the party is known to have left for the States, taking with him a comprehensive selection of his wares. American collectors and dealers may therefore expect to receive invitations to purchase next season examples of the particular types of bronzes in which they specialize (busts, nude studies, etc.) at prices which appear to be but a fraction of their value!

Briefly then, collectors must beware of making their purchases from any but those who have a standing in art and must face the fact that in art matters the dearest market is the cheapest in the long run. The fact that vendors do not deal from a shop should be a warning rather than an inducement as it sometimes proves, and the statement that the bronze offered has come from some well-known collection should not prevent the purchaser from calling in the finest advice of which he can avail himself. Finally, those who have suffered at the hands of these dexterous thieves, should not hesitate for the benefit of others to take all means in their power to put an end to their iniquitous trade.

List of "Fake" Bronzes.

Here are particulars of the various bronzes which are being disposed of by the gang (now I hear about to be formed into a syndicate.)

Donatello, Figure of David (sketch), copy of one in Kaiser Friedrich Museum in Berlin. Several copies about.

Jacopo Sansovini, several statuettes, copies of the one in Beit collection.

Sperandio, Group, Man in Armor and Helmet mounted on a Horse. Copies from the one in the Louvre.

Peter Fischer, large figure of "St. George and the Dragon," about 25 inches high, figure of "Eve with Apple," small figure of "Cleopatra with Serpent."

Belluno, small statuettes about 11 or 12 inches. Copies of one in Kann Collection.

Riccio, "The Nude Herdsman with Goat," copy of the one in the National Museum at Florence, figure of "Arion," figure of "Abundance."

Francesio da Sant Agata, several statuettes from 11 to 13 inches high.

Bertoldo, group, "Samson and the Lion," group, "Negro, Lion and Horses." Also other groups.

L. G. S.

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of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.

The remaining summer monthly issue
of the AMERICAN ART NEWS, will
be published September 18 next. The
regular weekly issues will be resumed
on Saturday, October 2nd next.

THE AUGUST BURLINGTON.

An "Early Landscape," by William
Maris, owned by Mr. George A. Simon-
son, furnishes the frontispiece for the
August number of the Burlington Mag-
azine and is written of by Walter Sick-
ert. Two illustrations, one of the re-
markable three-quarter length plaster
of the artist's mother, accompany Rob-
ert Ross' article under "A Monthly
Chronicle" on the current exhibition of
the work of the Serbian master, Ivan
Mestrovic, at the Victoria and Albert
Museum. Hamilton Bell writes of
"Tuan Fang's Altar," C. J. Holmes, of
"The Portraits of Arne and Purcell,"
the composers, Basil Oliver of "Table
Designs of the XVI and XVII Centur-
ies," and Lionel Cust on "French
Painting in the XIX Century." The
number can be had of the American
publisher, James B. Townsend, 15 East
40 St.

THE COMING ART SEASON?

Already, in usually dead mid-August,
when in former years, dealers and col-
lectors, as well as artists were scattered
to the four winds of Heaven—
there are so many of the two former,
at least, in town or nearby—that in the
galleries remaining open and certain
meeting places—there is already talk of
and speculation on the coming art sea-
son—to open in October next.

The consensus of opinion seems to be
that the prospect is hopeful. Paradox-
ically the now seeming sure prolonga-
tion of the European war—it is felt and
thought, spells the continuance of the
stock market rise and a sure improve-
ment in general business, with the nec-
essary large amount of monies received
and to be received for our shipments of
foodstuffs and munitions to the other
side—getting into circulation.

Numerous large and small fortunes
have been made the past three months
in and out of Wall Street—and some of
the fortunate winners, and others who
stand to win—are likely to seize the op-
portunity to secure good art works—
from the large stocks, so long carried
by the dealers and by the artists who
have numerous pictures, unsold the
last season. Unless all signs and pre-
dictions fail—the art business world
should experience a marked change for
the better in the Autumn.

THOSE EXPOSITION AWARDS.

While we do not endorse nor agree
with all the points made by our cor-
respondent, "Academician," in another
column—and we never hold ourselves
responsible for correspondents' views—we
consider there is enough of justice
and clear thinking in his analysis of the
Panama-Pacific Exposition art awards
to direct the attention of our readers to
it.

We heartily agree with his conclusion
that "the awards as a whole again em-
phasize the comparative worthlessness
of Exposition art awards," and as to de-
tails we will be greatly surprised if, at
least a mild scandal, does not result in
time, when the reason for certain indi-
vidual awards is fully revealed. The
failure to gold medal Murphy, Tryon
and Henri—it would seem to us—calls
for some explanation.

"Academician" truly points out that
the singling out of Frank Duveneck
over William M. Chase for what was
really the Grand Prix—when both men
were ineligible by the rules, for honors
—was not logical nor just. Chase, as
"Academician" truly says, "has had
more influence upon modern American
art development than Duveneck in
every way."

In saying this we do not in any way
disparage the art of Duveneck—a
strong and good art. It seems to us,
however, that the personal art influence
of Mr. Chase—as a virile and versatile
painter, and a collector and teacher and
his tireless energy in the support and
furtherance, in person and by pen, of all
good art movements in this country for
37 years past, should have weighed in
the giving of this Grand Prix.

CORRESPONDENCE.
Exposition Art Awards.

Editor AMERICAN ART NEWS.

Dear Sir:

I am constrained to comment upon the
art awards at the San Francisco Exposi-
tion, which, upon analysis, if the list has
been, as I assume, correctly published (al-
though I await the generally more accurate
lists of your valuable journal) seem, to me,
to hardly justify the self congratulatory
statement of the Department Jury, namely
that "the methods of making awards proved
satisfactory." To whom, pray? Certainly
not, as judged by the result, to American
artists in general, and to American art
lovers and students who know or have fol-
lowed, at all closely, the development of
art in America.

I sent no exhibit to the Exposition and
consequently was not a candidate for honors
of any kind, so that my opinion, which I
feel sure is and will be shared by thousands
of others, competent to judge, is not in
any way based on personal feeling or dis-
appointment.

Why, for example, should the Grand
Prize have been given to Mr. Frieske?
A capable, facile, decorative young painter
under the obvious influence of the modern
Frenchmen—not as strong as his fellow
Richard Miller who received only an honor
medal, and whose work has had no apparent
influence upon his fellows as yet?

Why should Duveneck, strong painter as
he unquestionably is, but whose best work
is a strong reflection of certain Old Mas-
ters, been so notably honored and made an
exception, singled out from the Hors Con-
cours men, and William M. Chase, whose
art, as well as his personality, teaching,
interest in and aid to students and younger
painters, has had more influence upon mod-
ern American art than twenty Duvenecks,
not have been given, at least, a similar
honor?

And why, oh why, only silver medals to
J. Francis Murphy, Charles H. Davis and
D. W. Tryon, those leading American land-
scapists, and Robert Henri, founder of a
strong new school; and why should they be
classed with Louis Tiffany, who long since
abandoned the brush for stained glass win-
dow and favrite glass designing and manu-
facture, almost a commercial artist? It
would seem also that Horatio Walker is
in the gold medal class, and isn't Hayley
Lever, the Australian, rather too new an
arrival here to be silver medalled with
Murphy, Davis Henri and Tryon? I con-
fess I know little of E. K. K. Wetherill's
and Marion Powers' work, but that little
doesn't seem to me, to give them place with
the distinguished painters I have named.
I also question silver medals for C. A.
Borg, Edward Cucuel, Johanna Hailman,
Gertrude Lambert, Annie T. Lang, H. T.
Major, etc., but why extend the list? These
are perhaps all good painters but do they
rank with Murphy, Davis, Tryon, Henri or
Snell?

And a bronze medal only to Louis Betts!
Truly Chicago must blush. Betts, to my
mind is among America's strongest portrait-
ists. And a bronze medal, only, to W. J.
Glackens. Oh, Robert Henri and your
school—rise in your might!

Many will wonder why honors of a men-
tion and in the watercolors, a silver medal,
actually a silver medal, went to Cecil Jay.
To those who probably do not even know
this fair lady's name, I must inform them
she is the young English widow of George
Hitchcock, a fair facile painter in the
lighter medium, but hardly an American
artist and certainly not in the honor rank
for her work as yet.

I could go on, but I fear to weary your
readers. I have my own ideas and while I
do not charge any intentional unfairness as
to certain of the awards and the poor honors
to big painters and too high ones to lesser
ones, that there has been favoritism in cer-
tain instances may be suspected.

It will be said, off course, that the Jury
was International, and that the large major-
ity of American artists upon it, deferred in
certain instances to the judgment of the
foreign fellows, who, not knowing of the
past achievements of certain artists, nor of
their influence upon American art of today
—decided upon the exhibits before them. I
cannot believe it possible that, if such were
the case, the American jurymen, uttered no
protest nor tried to enlighten their foreign
fellows in some of the instances I have
named.

The awards are "not satisfactory," cannot
be "satisfactory" as a whole to American
artists and art lovers, and emphasize the
worthlessness as a standard, again of Ex-
position art awards. Yours truly,
New York, Aug. 9, 1915. Academician.

Henry Gaudier Brzeska.

Henri Gaudier Brzeska, a French sculptor
of the "Vorticist" School, most of whose
work was executed and exhibited in Lon-
don, where it won high praise, was recently
killed at the front.

CORRESPONDENCE.

Mrs. Powel Not by Copley.

Editor AMERICAN ART NEWS:

Dear Sir:

In your letter on "Art at the Exposition"
in the July number of your valuable journal,
you speak of the inadequacy of the "show-
ing of the early American painters," which
is certainly patent when you say, "The one
Copley shown, that of Elizabeth Willing
Powell (Powel) is seriously questioned."
Any tyro in American art would know that
this canvas was not painted by John Single-
ton Copley. It has no relation whatever to
his work, was assuredly painted after 1774,
when Copley left this country, and is as
certainly the work of James Peale as any
unsigned canvas can be attributed to any
painter. The institution that purchased this
portrait for a small price, after it had been
repeatedly turned down as a Copley, even if
it is willing to fool itself into the idea that
it is what it is not, has no right to attempt
to fool others into following its folly and
the acceptance of this canvas, as a Copley,
by the Exposition, proves the incompetency
of the art administration, which is further
emphasized by the cataloging and hanging
it as the work of John Singleton Copley.

Charles Henry Hart.

New York, Aug. 10, 1915.

[No portrait of Elizabeth Willing
Powel by Copley is recorded in the new
catalog of Copley's paintings by F. W.
Bayley, Boston, 1915. The portrait
belongs to the Pa. Academy and was
bought after the death of a Mr. Lindsay
from his estate for \$600, we are inform-
ed.—Ed.]

OBITUARY.

Auguste Dalligny.

There recently died in Paris a most dis-
tinguished artistic personality, the veteran
Auguste Dalligny, founder and director of
the Paris "Journal des Arts, the opening
number of whose 37th year was issued on
July 17 last. Mr. Dalligny first studied law
and shortly after having obtained his license
to practice, went to work in the office of M.
Charles Pillet the well known commissaire
preneur, where he remained until the open-
ing of the war of 1870-71. He then became
counsellor to the prefecture of the Nievre
and private secretary to the new prefect,
M. Cyprien Girerd. After this he was made
sub-prefect of Sancerre and on leaving of-
ficial life returned to the Hotel Drouot and
to found the Journal des Arts, whose first
number appeared on Jan. 31, 1879. In his
work there he was greatly aided by his wife.
Known to his young confreres as the
grandfather of criticism, he was especially
interested in the history of art and artistic
jurisprudence. After the beginning of the
present war he had to cease the issue of
his paper his son M. Etienne Dalligny and
most of his collaborators having been called
to the colors and retired to his native place
Cosne (Nievre) where he was born Mar. 13,
1831. He died shortly after his recent re-
turn to Paris. The "Journal des Arts" will
hereafter be edited and published by M.
Etienne Dalligny.

Lewis Cohen.

Lewis Cohen died in Roosevelt Hospital
of an intestinal ailment Aug. 4 last, aged 58.
He was born in London, but came to Ameri-
ca with his parents when a child, and was
graduated at Dartmouth College in 1878.
He studied art after his graduation in Lon-
don and later in Paris, and was a pupil
successively of J. Watson Nicholl, A. S.
Cope and Alphonse Legros. Residing in
London twenty years, he was a frequent ex-
hibitor at the Royal Academy and at the
Paris Salons. Returning to New York in
1900 Mr. Cohen soon won a high place in
the American art world through his able
landscape painting, and his canvases were
features of the larger exhibitions and in
demand by dealers and collectors. He had
a delicate and refined color palette and his
work was also marked by rare poetic sense
and feeling. Perhaps his best landscape
work was done in Spain of late years—and
his Spanish landscapes with architectural
features were charmingly rendered and full
of sentiment.

An unusual sweet and gentle nature, with
rare cultivation and charm of manner, made
the artist popular and beloved. He was a
prominent figure in the Lyme (Conn.)
Summer artists colony, and was a member
of the Salmagundi and Lotos clubs. He
was a bachelor and is survived by two
brothers.

Frank Bramley.

Frank Bramley, R. A., died Wednesday
at his home at Grasmere, Westmoreland,
England at the age of fifty-eight. He won
among other honors the gold medal at the
Paris Salon.

OBITUARY

(Continued)

Richard Lorenz.

Richard Lorenz, fifty-five years old, a German painter, settled for some years in Milwaukee, died in that city on Aug. 3. He was born at Voigstaedt, Weimar, and was a pupil of Brendel, Thady and Hagen. In 1884, he won the Carl Alexander prize, and in 1906, the Osborne prize for the best genre on an American subject. Among his works were "A Critical Moment," "Burial on the Plains" and "Plowing in Saxony." He was unmarried and a member of the Society of Western Artists.

Austin Hays.

Austin Hays, a sculptor, died on July 24, at his summer home in the White Mountains in his forty-sixth year. He was born in New York and began as a clerk in the Chemical Bank. After a few years he went to Paris and studied there for six years, exhibiting in the Petit Salon. On his return he exhibited at the National Academy.

Henry Reynolds Hatch.

Henry Reynolds Hatch, a member of the Advisory Council of the Cleveland Museum of Art died recently. In Feb., 1900, he became a member of the Board of Trustees of the corporation now known as the Horace Kelly Art Foundation. Early in 1914, after the formation of the Cleveland Museum, he became a member of its advisory council.

W. Clyde Spencer.

W. Clyde Spencer, artist and cartoonist, died in July, in this city, in his forty-first year. He was born in Peoria, Ill., and was for fourteen years cartoonist of the Denver Republican. He leaves a widow.

Louis C. Young.

Louis C. Young, a well-known scenic artist, died July 31 at his home in Pelham. He was fifty-one and was born at Grand Rapids, Mich. A widow and three children survive.

Joseph von Brandt.

There died in June, on his estate at Radom, Russian Poland, Joseph von Brandt, aged 74, the oldest member of the Polish Hungarian colony of painters.

Theodor Raspe.

Theodor Raspe, director of the Oldenburg Museum of Industrial Art, was killed recently at Ypres, at the head of his company.

Max Flashar.

The death is announced of Max Flashar, the painter, whose work is familiar to the readers of the German humorous press. He was born in 1855 at Berlin.

Joseph Willroeder.

Joseph Willroeder died recently in Germany, aged 77. He was a pupil of Tischler, with whom he subsequently collaborated as a landscape artist.

IN THE NATIONAL MUSEUM.

The collection of pictures, drawings and MSS., by French artists and writers, presented to the United States in acknowledgment of American aid to war sufferers, was, on July 21, received by the State Department and has been placed in the National Museum.

POPE PLEADS FOR ART.

The Pope, has, it is stated, written a letter to the Emperor of Austria urging him to spare from bombardment Adriatic towns containing monuments of art and religion. A Dresden paper recently warned Italy art would not be spared.

STATE AID WITHDRAWN.

The Minnesota Legislature recently refused to grant the State Art Commission its usual appropriation. The Minnesotan, the first number of which has been issued by the Commission to induce the people of the State to help make possible the continuance of the work, asks its constituents to join the Minnesota State Art Society, whose annual membership fee is one dollar.

NEWPORT'S ART SEASON.

Newport, R. I., Aug. 12, 1915.

Newport, the city beautiful with its historic stone tower, the statue of Channing and its many picturesque nooks, quaint byways and wonderful summer homes with green lawns extending to the sea, is indeed the place for a summer capital of art, and several well-known and leading N. Y. and London art firms are, this season, installed on Newport's smart "thoroughfare," Bellevue Avenue.

In King Block, Bellevue Avenue and adjoining the Casino, the art firm of Lewis and Simmons have established handsome galleries. The first floor gallery is decorated in green, and the lighting, the result of considerable study by Mr. Isaac Simmons, is admirable.

Here are many fine specimens of old Chinese porcelains, Louis XVI tapestries, notable bronzes and sculptured marbles too numerous to mention in detail.

In the upper gallery the old Crimson velvet background forms a setting for rare portraits of XVIII century English school, including examples of Sir Joshua Reynolds, Romney, Gainsborough, Raeburn, Hoppner and others, as also an interesting example of J. S. Copley.

Nearby, on the Avenue in the Audrain Block, is installed a branch of the Hodgkins Gallery of New York and London, recently opened by Mr. E. M. Hodgkins, with an exhibition of studies in pastel, by Leon Kroll, a N. Y. artist. These studies are

Other paintings include a half length likeness of Charles Bittering, the N. Y. artist, destined for the National Academy Gallery; a portrait of the artist's mother, one of Mrs. Cotton, and one of Audrey, daughter of the Hon. Mrs. Beresford.

An exhibition of watercolors by C. Biesel includes many scenes of the docks and shores in and around Newport. Of note are "The Passing Storm," "The Breakers," from Rought Point; "Old Whalers at Fairhaven," "Whetstone," "Corner in the Garden" and "Destroyer in a Gale." The last picture, which has considerable "go" was shown in the last watercolor exhibition at the Corcoran Gallery.

These watercolors by Mr. Biesel are delicate in coloring and the scenes are of unusual interest to the visitor to Rhode Island and the shores of Narragansett Bay.

Robert Reid of N. Y., has also joined the art colony here, and is busily engaged with his "portrait impressions," as he calls them, and which he has made a great success. Usually he is occupied with three sittings a day in his studio on Everett Street. He will probably give an exhibition later in the season.

The recently closed exhibition of the Newport Art Association had a successful career of three weeks. The Harrison S. Morris prize of \$100, for the best picture in the display, went to the "Woodland Pool," by John C. Johansen. Miss Christine Hester received a prize for her "Sewing Girl."

METROPOLITAN MUSEUM.

The feature and quite a novelty, at the monthly press view at the Metropolitan Museum on Aug. 4, was a collection of 30 feminine dolls, dressed with infinite care, in costumes of gala, ranging in date from the middle ages to the middle of the nineteenth century. This interesting display, which is apparently superior to that of the Musée des Art Decoratifs in Paris, will remain for the present in the Room of Recent Accessions. There is also shown a remarkably fine XVII century English doorway in the style of Sir Christopher Wren recently secured from a house known as 25 Crutched Friars near the Tower of London. Here are also shown, among other objects, two gilt brass statues of Tara the Thibetan Goddess of Mercy; 16 Korean pictures on silk and paper, an American XVII century silver tankard and silver porringers, the gift of Mr. Sylvester Deering, and eighteen costumed manikins illustrating various modern American periods. There has been added to the gold room a truly remarkable collection of East Indian and Thibetan jewelry collected for the museum by the artist Lockwood de Forest, long recognized as an authority on the art of the Far East. This includes an imposing copper gilt head of the Thibetan patron Saint Avalokita of the XIX century decorated with elaborate ornaments.



WATCHING THE PREY

Amedée Joullin

In the Lobby of the Plaza Hotel, San Francisco.

The will of the late Edward C. Post filed on Aug. 5, left to the Metropolitan Museum forty-two objects of artistic and historic interest. Among them is a diamond-encrusted gold enamel snuff box given by King Louis XVI to Colonel Laurens, secretary to Benjamin Franklin. The box bears the picture of the King, by Sicardi. Other articles are intaglio heads of Christ and the Virgin, by Pickler, and a Louis XVI clock. In the collection figure portraits, enamels, porcelains and miniatures.

The will of Ida T. Bispham, formerly of Paris, who died June 2 last, in this city, leaves all the oils by her late husband, the artist, Henry C. Bispham, to the Metropolitan Museum, excepting two. To her brother Robert C. Lowry of Mount Vernon, N. Y., she bequeathed "Les Trois Nymphes," by Diaz, and to a friend, George E. Beers, a picture of a young girl by Chaplin. The late Henry C. Bispham was one of America's foremost cattle painters.

MUSEUM'S NEW REMBRANDT.

Rembrandt's "Sybil," purchased by the late Theodor R. Davis, from the Blakeslee Galleries and bequeathed to the Metropolitan Museum, was shipped to the Museum from Newport last week, and will probably be soon placed on exhibition. The picture was reproduced in the ART NEWS on Mar. 20.

"WATCHING THE PREY."

The illustration on this page is a reproduction of a picture by Amedée Joullin, a San Francisco artist, "Watching the Prey," depicts a formerly frequent incident in the old life of the Far West when an Indian near a native village, watches on horseback, a caravan of "Prairie Schooners" wending its way across the plains preparatory to giving the signal to his fellows to attack when he deems the Caravan sufficiently near.

The canvas is a well-painted and dramatic one and hangs in the lobby of the new Plaza Hotel in San Francisco, one of whose proprietors, Mr. Barker, is a discriminating collector. In the same lobby are other good pictures, namely, a fine view of Mt. Shasta at sunset by a local painter, a superior example of William Keth and several finely-colored and excellent Venetian scenes and landscapes by Miss Froelich, who is doing some admirable pictures of the Exposition. Joullin, the painter of "Watching the Prey," is of French extraction, as his name implies and is a strong figure and landscape painter.

strikingly original, and are characterized by spontaneity in execution. They are rendered on Oriental paper, and in coloring are quite unusual. Although not altogether faultless in drawing, one can afford to suspend criticism in this instance for a certain effect has been attained by the artist, which is a step out of the beaten path. There is a masterly note in many of these studies, which will be displayed for a fortnight. This collection will be followed by an exhibition of English drawings.

Of interest is the collection of studies in sanguine drawings by Bartolozzi.

Other offerings of art include two examples of Nattier and Boucher, and a Vigee Le Brun, the latter a fine portrayal of Comtesse Albrizzi, a celebrated picture. The painting by Boucher is a well-known Cupid subject.

The Ehrich Galleries of N. Y. will open an exhibition of selected Old Masters in the gallery of the Newport Art Association on Aug. 17.

Two art displays are now on in the galleries of the Newport Art Association. William Cotton, of N. Y., and a member of the National Association, portrait painters, offers eight portraits from his brush. Painted with considerable spirit, and piquante is the seated portrait of Senorita Joaquin, a lady of Brazil, truly a Brazilian type. The texture of the gown is well rendered, and effective. But the gem of the collection is entitled simply, "A Russian Girl," notable for simplicity of treatment, and withal is a character study.

Prince Paul Troubetskoy, the sculptor, has put up a studio at Newport where his brother Prince Pierre is painting. Other artists doing portraits there are Robert Reid, J. Stewart Barney, A. Muller Ury and Addison Meizner.

Charles Henry Dorr.

EARLY AMERICAN PORTRAITS.

The August bulletin of the Worcester Art Museum is devoted to an account of the quite remarkable collection, owned by that Institution of early American portraits. These range in date from the late XVII. to the early XIX century. Six generations of one family are shown from Thomas Elbridge to Stephen Salisbury, in portraits by Christian Guellinger, Chester Harding, Copley and Stuart. A remarkably fine example of Stuart in his unfinished portrait of Mrs. Perez Morton, which with other portraits is reproduced in the Bulletin.

MR. CLARK KEEPS HOGARTHS.

Twelve Hogarth paintings, valued, it is claimed at \$400,000, which have been in litigation for more than a year through a suit instituted by Frank McKay, trustee in bankruptcy for the Tompkinson-Humes Company, art dealers, of Chicago, were adjudged to be the property of Eli P. Clark, of Los Angeles, in the United States District Court in Los Angeles on Aug. 2.

Mr. Clark had placed the works with the Company for sale. The dealers sent the works to the New York home of former Senator William A. Clark.

PRIX DE ROME WINNERS.

Announcement was recently made of the winners of the Prix de Rome of the American Academy and the works offered in competition were placed on exhibition in Fine Arts Building, 215 West 57 St. The fellowships provide for three years study in Rome and travel elsewhere in Europe and an annual income of \$1,000.

The fellowship in architecture was won by Phillip T. Schultze, of Columbia and the Georgia School of Technology, for the architectural development of an island; in sculpture to Joseph E. Renier, for treatment of a group of figures in the round to be placed on a pedestal in front of a municipal open air theatre, in painting to Russell Cowles, for his interpretation on canvas of the theme "The Drama as Teacher" and in landscape architecture to E. G. Lawson, the problem being the development of a private estate. Fellowships in classical studies were awarded for one year to Raymond Davis Harriman, of Madison, Wis., and for two years to Roy N. Peterson, of Sterling, Kansas.

PRIZES AT SOUTHAMPTON.

The prizes in the competition for the best poster, for "The Yellow Jacket," given at Southampton on Aug. 6 in the garden of the Parrish Museum and offered to the students of the Marshall Fry School of Art were awarded as follows: First Eugenie B. Babcock; second, Ophelia Foley and third, Clarice Petremont. The judges were Mrs. Thomas H. Barber, Mrs. Henry K. Porter and Mr. S. L. Parrish.

ART AT BAR HARBOR.

Mr. Herbert C. Pell is exhibiting some fifty etchings and engravings at the Jesup Memorial Library at Bar Harbor, where old and modern masters are represented. Etchings presented by Mr. Albert Eugene Gallatin are also shown as well as a Japanese print given by Mr. Edward Robinson, director of the Metropolitan Museum, J. S. Eland recently held a display of his parchment drawings.

MYSTIC, (CONN.).

The second annual exhibition of oils will be held Thursday, Aug. 19-28. A special room will be devoted to sketches this year, and to encourage attendance, half-rates only will be charged on Saturdays. Exhibitors will include H. W. Ranger, G. A. Thompson, C. C. Cooper, Emma L. Cooper, F. Ballard Williams, F. U. De Voll, C. J. Nordell, Margaret Patterson, H. B. Selden, H. G. Dunbar, R. E. Bates, J. E. Enneking and Chas. H. Davis.

ARTISTS WAR RELIEF WORK.

Miss Elizabeth Wentworth Roberts now at Annisquam, Mass., and other artists have issued a statement detailing the results of their work for war sufferers. From an exhibition in Trinity Church Paris House, Concord, Mass., and a sale of paintings at Doll and Richards, Boston, they obtained \$1,623.86, and from gifts from friends for special cases, \$102.50, a total of \$1,726.38. They distributed, of this amount, to the Concord, Mass., Belgium Relief and Summer French Hospital and French Field Hospital work, and also to the Chelsea, England, War Refugee Fund (yarn and tools and tragic maternity cases), a total of \$1,559.48, leaving a balance of \$166.92 for further relief work.

Miss Roberts has received from Mrs. Erskine Childers, Hon. Sec. of the Chelsea Relief Fund, two most appreciative and grateful letters.

The Work of Leo Leutelli.

One of the most admired pieces of sculpture at the Pan-Pacific Exposition is the beautiful column "Aquatic Maidens," by Leo Leutelli, in the "Court of the Ages." It was originally designed as a fountain finial at the base of the altar group by Chester Beach, but later the plan for the cascade was abandoned and so, the slender shaft, repeated on either side now rises in perfect harmony with the splendid architecture of the court, losing but little, if any by the absence of running water. The figures at the base of the column are decidedly conventional and the suggestion of aquatic life well carried out, but it is in the joyous little figure surmounting the shaft that the sculptor has found particular inspiration.

There is an almost indescribable charm about the movement and beautiful flow of line in the "Little Spirit of the Waters," who gaily draws her bow and sends a quivering arrow on its way. In addition, to this fountain group, Mr. Leutelli has produced several fine pieces of work for the Exposition. Among these are many figures in the nations of the east, and of the west in the Court of the Universe, and the goddess figure which guards the main portal of the Palace of the Fine Arts. The sculptor was born in Bologna, Italy, but for many years has made New York his home.

SCULPTURE COMPETITION.

The Joint Committee on Sculpture Studio of the Society of Beaux Arts Architects and the National Sculpture Society, through Lloyd Warren as Chairman, proposes as a subject for competition, a Memorial Day Monument.

As May 30 each year is a holiday, devoted to the memory of American national heroes, it is proposed to erect on a pedestal placed on the steps of Grant's Tomb a group of figures emblematic of this anniversary, but not necessarily connected with General Grant himself.

Although at the moment it is not possible to make any definite promises that the winning design in this competition will actually be put in place, this Committee hopes, if the design is really of conspicuous merit, that sufficient funds can be raised to have it enlarged in a temporary material, and that the Committee in charge of the Memorial Day celebration will undertake to incorporate its unveiling in their program of the day's ceremonies, the monument being kept in place at the pleasure of the Committee.

No pecuniary recompense is attached to this competition.

The group of figures must not extend more than eighteen feet above the platform which divides the steps into two flights and which is 52 feet wide, by 25 feet deep and 6 feet above the ground, nor must the pedestal be wider than 16 feet. The figures must not be more than twice life size. The pedestal may be placed on the platform, or on the steps, or in front of the steps.

The Greek Doric columns of the porch of the Tomb are 25 feet high, 4 feet, 8 inches in diameter at the base, and are spaced 12 feet, 8 inches on centers. The steps leading to the porch have a tread of 18 inches to a rise of 6 inches.

There will be a preliminary and a final competition, the first, (in which one or more models may be submitted) at a scale 3/4 inch to the foot to be rendered on Monday, August 30th, before noon at the Exhibition Hall of the Society of Beaux Arts Architects, the judgment to take place on the afternoon of the same day. From this competition will be selected a number of models, but not more than one from any one competitor, at the discretion of the Jury for the Final Competition to be rendered at one-quarter the size of execution, Monday, Nov. 29th, before noon at the same place; the judgment to be on that afternoon.

The pedestal, showing its connection with the steps, must be included in the models in both competitions, and should form an essential part of the composition.

Small photographs of Grant's Tomb may be obtained by applying to Mr. Fred B. Clark, Secretary, Society Beaux Arts Architects, 126 East 75 Street, and the architects measured drawings of the tomb may be consulted there. The Joint Committee proposes also, as a subject for competition, the staircase at Police Headquarters, the scheme of composition, use of architectonic motives of decoration or pictorial subjects to be left entirely to the choice of the competitors.

Two designs are required: No. 1, a mounted design in color, at 1/2 in. scale, showing the three walls of the staircase; No. 2, a painting in oil, at 1-3 actual size, of an interesting part of the design. These two paintings must be delivered at 126 East 75 Street on Monday, Nov. 1, before midday; the judgment to take place on the same afternoon and the designs to be exhibited. Blueprints of the staircase may be obtained from Mr. Charlest Morrison at 126 East 75 Street.

THE ARCHITECTS BOARD.

The Board of Regents, at Albany, recently appointed the following architects as members of the Board for the Registration of Architects, Arnold W. Brunner, of Manhattan; D. Everett Waid, Manhattan; William P. Bannister, Brooklyn; A. L. Brockway, Syracuse, and E. B. Green, of Buffalo.

The bill signed this year was introduced at the instigation of the American Institute of Architects and was endorsed by State Architect Pilcher. Violation of the law is made a misdemeanor, punishable with a fine of not less than \$50 or more than \$100 for the first offense, not more than \$200 or more than \$50 for subsequent offenses and imprisonment for not more than one year or both. The fee for registration is \$25.

FOR THE ART OF YOUTH.

The Art Alliance of America is planning an exhibition in December, the purpose of which is to encourage artists to use their talents toward the amusement and instruction of young people.

No programme has been decided on, but it is suggested that the exhibition, says Mr. H. de B. Nelson of the "International Studio," may bring ideas from other countries.

ROCKEFELLER AND APHRODITE.

The coffee colored statue of Aphrodite, which has been claimed to have been chiselled by Praxiteles somewhere around 2200 B. C., has been bought by John D. Rockefeller for \$75,000 and will occupy the pedestal in the new Temple of Love on the Rockefeller place at Pocantico Hills. The pedestal in the centre of the temple, which cost \$250,000, has been unused up to this time for lack of a suitable statue to grace the place of honor.

This Aphrodite created a sensation in the art world ten years ago. It was first exhibited here as a Praxiteles in the rooms of the National Arts Club and then was offered to the Metropolitan Museum. The museum officials rejected it on the ground that it was not the work of Praxiteles, and immediately many art connoisseurs took up arms in defence of the beautiful and mysterious tinted Aphrodite.

Other art "experts" arrayed themselves on the side of the museum and for a time the discussion was very spirited. The statue was taken from the rooms of the National Arts Club in November, 1909, and sent to London, where it was reputed to be the property of Charles Stewart Linton.

Recently it was sold to Mr. Rockefeller through Montag & Cassidy, custom house brokers, with offices in the Produce Exchange Building. The sellers were Sir Algernon Freeman Firth and William H. Aykroyd of London.

The Hermes of Praxiteles, the most authentic and famous of that sculptor's works experts say is priceless and a national treasure to the country which now possesses it.

"The Bathtub Venus."

The most competent of American critics and authorities pronounced against the work when it was shown at the National Arts Club here some ten years ago as having been produced by any ancient Greek or Roman sculptor of note, and it was fairly well proved by a writer in the N. Y. "Herald" at the time, that it had been executed in Italy about a hundred years ago, was a slightly altered copy of the famed Venus de Medici, and that its curious golden brown patina had been given it, through prolonged soaking in a bathtub in Jersey City. From this the statue became known as "The Bathtub Venus." This last story was indignantly objected to by the owner of the statue, Mr. Linton—an Englishman who was never willing to reveal its provenance (if he knew it) beyond the assertion that he had purchased it from some Italian sailors on a ship in the Mediterranean during a voyage, and by Mr. Charles De Kay then art critic of the N. Y. "Times." Mr. De Kay was chiefly responsible for the boom the statue received, when at the Arts Club, through his exuberant notices of it in the "Times," and his other press work in its behalf.

But the statue was not sold nor several canvases attributed to Old Masters, also offered by Mr. Linton at the time and hung in the National Arts Club and finally disappeared, together with the pictures. Mr. Linton who for sometime after the statue's removal from the Arts Club, haunted N. Y. studios and galleries with a long tale of woe as to his ill treatment at the hands of brokers and dealers, returned to England where he died a few years ago and presumably sold the statue before his death to those from whom, through dealers, it finally came into Mr. Rockefeller's possession. It was invoiced at \$60,000.

The Customs authorities, evidently agreeing with the best opinion as to the work, of some years ago, namely, as said above that it was then about 100 years old, as it is now more, admitted it free of duty as an antique.

Mr. Rockefeller recently figured in a Customs controversy over the admittance of a large marble fountain, a reproduction of the Oceanus fountain in the Royal Boboli Garden in Florence. The reproduction was done by R. Romanelli and E. Orlandini, from the original by Gianbologna in the XVI century. In that case, Mr. Rockefeller claimed free entry as a replica or reproduction of a work of art, but the board held that the fountain, while a work of art, must be regarded as a "copy" and stand duty at 15 per cent. ad valorem. While the Customs authorities have released the fountain, it is understood that Mr. Rockefeller will contest the board's finding before the Customs Court of Appeals, as tariff "experts" regard the paragraphs of the law as very close and possibly conflicting.

"The rabble that used to assemble every day about the 'Nude Going Downstairs,'" said an editorial in the N. Y. "Tribune," "was composed largely of gigglers; but at the Arts Club there were none but worshippers, who contrived somehow to whip themselves into a state of incredible aesthetic exaltation. Nothing like these assemblies had ever been seen here before and may never be again. People would

come daily and place nosegays on the pedestal of the statue and poems addressed to Aphrodite were laid reverentially at her feet. It was an amazing spectacle. To account for it me must look further than the statue itself, which was really very nice, but not exciting enough to explain so much perturbation in a community that generally takes its art pretty stoically.

The true explanation lies in the atmosphere of mystery that was created about it, partly by the owner and partly by a critic of exuberant imagination (Charles De Kay). Columns of fantasy were published every day tending gradually to convict Praxiteles. The history of the statue was wrapped in the profoundest fog because the fortunate owner was sworn to silence. 'To tell the details of the purchase,' he explained, 'would reveal to the government the secret and entail all manner of trouble for the men who sold it to me. Would the world have me make trouble for them and their families after taking an oath that the secret should be inviolate?' The world did not insist, but some one was sure he remembered having seen the thing knocked down for a few dollars at some fire sale some years ago. Then the owner became terribly indignant and swore a great oath that if it were not a genuine old masterpiece he would smash it to pieces with his own hands. And so the discussion continued, till it grew almost as warm as the controversy over Dr. Bode's 'Flora.' At the height of it the statue was removed by its owner and every one forgot all about it. 'As the owner did not carry out his dreadful threat the evidence of its authenticity is presumably as strong as ever.'

Aphrodite's Unique Girdle.

A. M. G. Campino wrote the N. Y. "Times" under date of Aug. 2:

"There is one appendage to the Linton Aphrodite recently purchased by John D. Rockefeller which, through analogous research, may go far toward establishing the lady's age, if not, indeed, the identity of her creator. This is the 'cestus,' or girdle, two fragments of which still cling to her right wrist and hand. The 'cestus,' which was supposed to inspire the beholder with love, is a common appendage to statues and paintings of Venus dating from the Roman, neo-Grecian, or even Grecian period, but of all statues of the dei Medici type this is the only one which now displays the 'cestus.' Even the 'Venus dei Medici,' in the Uffizi at Florence, supposed to be the work of Kleomenes, son of the Athenian Apollodorus, does not have it, nor does any of the neo-Grecian copies of this statue. If the Linton Aphrodite were intended to be a copy of the dei Medici prototype it is hardly likely that the sculptor would have had the temerity to add something which the original did not possess. A reference to a Venus with the 'cestus' thus held is worth searching for in literature, particularly if such a reference should also include a description of a statue of the dei Medici type.

"PHOEBE SNOW" AN ART WRITER.

The art column of the N. Y. "Evening Globe," for so many years written by the late Arthur Hoeber, is now in charge of Mrs. H. C. Redgrave. Mrs. Redgrave is the original "Phoebe Snow" of "Road of Anthracite" fame, having posed for Penrhyn Stanlaws, for his charming drawings of that famous personage, and is also well known in N. Y. art circles. For two seasons past she has presided over the Catalog and admission desk at the Fine Arts Galleries during exhibitions.

FRENCH MUSEUM PRIZE.

The Saltus prize of \$100, open to resident students under twenty-five, offered by the Museum of French Art of 599 Fifth Ave., is for a decorative composition in oil symbolical of the progress of the fine arts in France. The competition closes Nov. 1 and the prize-winning work is to become the property of the museum.

NEW HEAD OF COMMISSION.

Mr. Charles Moore of Detroit was on July 30 elected chairman of the National Fine Arts Commission, recently in session in Washington to fill the vacancy caused by the resignation of Daniel C. French of New York. Mr. Moore was private secretary of Senator James McMillan of Michigan during the years he was chairman of the District of Columbia Committee.

LEFT TO HISTORICAL SOCIETY.

Daniel Parish, Jr., once president of the American Numismatic Society, left all his books, Mss., engravings and illustrated material to the New York Historical Society.

A business building is to replace the late Benjamin Altman's home and art gallery at Fifth Ave. and 50 St.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Summer Exhibition of American Works.
 Bruno's Garret, 58 S. Washington Sq.—Book Plates with Nudes.
 Daniel Gallery, 2 W. 47 St.—Works of American painters.
 Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters for a Country Home.
 Fine Arts Building, 215 W. 57 St.—Exhibition in the American Academy in Rome Competition to Sept. 4.
 Folsom Galleries, 396 Fifth Ave.—Works by American artists.
 Katz Galleries, 103 W. 74 St.—Small Oils and Thumbbox sketches.
 Knoedler & Co., 556 Fifth Ave.—Summer Exhibition of American Oils. Sanguines by McEwen, Mezzotints and Etchings.
 Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.
 Macbeth Galleries, 450 Fifth Ave.—Group of Oils by American Artists.
 Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
 Morgan and Altman collections on public view.
 Montross Gallery, 550 Fifth Ave.—Works by American Artists.
 Municipal Art Gallery, Irving Place at 16 St.—Metropolitan Museum Loan Collection, to Oct. 1.
 Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.
 National Arts Club, 119 E. 19 St.—Summer Show of Works by Artist Members, to Oct. 15.
 N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
 Reinhardt Galleries, 565 Fifth Ave.—Summer Exhibition of American Paintings.

CLEVELAND.

The new Cleveland O. Museum, in advance of its completion and hoped for opening next Autumn, has received and is about to receive some important accessions to the small collections of art works awaiting installation in the new building.

These are recorded in the July Museum Bulletin and include a three quarter length standing portrait of Mrs. John Greene, daughter of Gov. William Greene of Rhode Island by J. S. Copley, painted in Boston during the artist's early American period and a characteristic example of this period of his art, somewhat hard, cold and stiff with well painted draperies. The picture is in its original frame, said to have been made by Paul Revere. This work was purchased from the Huntington fund, in pursuance of the wise policy of the Museum trustees, which the ART NEWS has long urged upon American Museums, of consistently developing a collection of American paintings both as a fundamental accessory of an American Museum, and also as offering a field, in which paintings can be secured to good advantages and at comparatively low figures.

Three oils have come to the Museum by gift—namely "Capri Lacemaker" by the late George Butler, from Miss Helen C. Butler N. Y., "Portrait of an old Sea Captain" by the late Samuel Isham from Mrs. Henry O. Taylor N. Y., and an "Italian Landscape" by F. C. Gottwald, from Mrs. John Huntington.

The Museum has received a gift of \$50,000 for the purchase of Oriental art objects, and with this, and some additional funds, will send Mr. Langdon Warner soon to the Orient, to make purchases and organize an expedition in the Far East.

Messrs. John Huntington, Hurd and Guerdon S. Holden and Mr. Charles L. Freer of Detroit have been chosen members of the Museum's advisory council, to fill the vacancies caused by the death of Henry R. Hatch and the election of Messrs. Severance and King as trustees the last taking the places of Dr. Dudley P. Allen and Edwin R. Perkins, deceased.

TOLEDO.

The Toledo Museum recently added to its collections, Adolpht Fjaestad's "Silence—Winter," and Cecilia Beaux's "After the Meeting," both from the International Exhibition of 1914; Franz Von Stuck's "Portrait of the Artist's Daughter," and Walter Gilman Page's "Study of a Head." Recent gifts include Asiatic, Mexican and European textiles and a Libbey punch bowl which took a gold medal at Chicago in 1892. The Federation of Art's exhibition of paintings by contemporary American artists remains at the Museum during the summer and has attracted much attention.

BALTIMORE.

Arrangements have been completed for a new exhibition regime at the Peabody Gallery that will greatly increase the value of this popular center of art. The adoption of the new method will bring about a number of innovations. For one thing it will bring what has been greatly needed for some time, a greater number of shows by out-of-town artists, and for another it will make jury inspection of all displays obligatory.

The jury as it stands at present includes S. Edwin Whiteman, Alice Worthington Ball, Everett Lloyd Bryant, R. McGill Mackall and Griffith B. Coale, with Thomas C. Corner as an auxiliary member.

Local artists have been divided into groups in accordance with a scheme worked out by the painters themselves and L. H. Dielman, the efficient executive secretary of the Institute.

The exhibition season will be opened on October 1 and each of the groups will be allowed 17 days, at least, to exhibit. The group shows will be continued until December 31, after which will come the shows of the Water Color Club and the Charcoal Club.

Among the one-man shows there is promised a display of sculpture by Paul Manship. The first of the group exhibitions will comprise work by Miss Ball, Erik Haupt, Grace Turnbull, Marie de Ford Keller, Mary Kremelberg and Emilie Hergenroeder.

A notable exhibition was recently held at the Purnell Galleries where the first collection of watercolor paintings by Yamada Baske, a Japanese artist, ever brought to Baltimore, was shown.

Mr. Baske's work is very sensitive, all of it being extremely spiritual. He draws beautifully and has an exquisite sense of color.

The memorial exhibition and sale of the late W. R. C. Wood's landscapes and marines was a great success, owing chiefly to the devoted efforts of Frederick H. Gottlieb, president of the Charcoal Club, and Edward Berge, the Baltimore sculptor.

Mr. Wood was chairman of the Charcoal Club's Exhibition Committee and president of the Watercolor Club and in both capacities he served faithfully and well.

Another death that meant a sharp loss to the community was that of David Bendann, dean of Baltimore art dealers. The establishment he founded so many years ago is being conducted by his sons who are maintaining the high standards for which it has always been noted.

W. W. B.

CINCINNATI.

It used to be said that to become proficient in painting or music, a pilgrimage to Paris, Munich or Leipzig was imperative. This is not anymore a truism as the work of many artists in New York, Boston, Chicago and Cincinnati, who have never set foot outside of the United States justify the assertion.

One of the best pictures in the 22nd Annual exhibition of American Art at the Museum here is by Benjamin Miller a strictly local product "made in Cincinnati"; this work strikes the "Cognoscenti" as by a full-fledged graduate of the "Ecole des Beaux Arts." The true "Boul. Mich." atmosphere pervades his studio and personality and yet apart from a brief sketching sojourn in Maine he has never poached in other than local artistic preserves. His "Jonquils" could be attributed to Caro-Delvaile without prejudice to the latter and the painting of the full-sized nude is a fine piece of virile brush-work. The canvas is charmingly composed, beautiful in tone and restrained in color. Mr. Miller's rock coast scenes painted near Bath, Maine have broad synthetic treatment and good values.

"Easterly-Rockport Harbor" and "New England Woods" by C. S. Kallin another graduate of the local Academy (who has been singled out for a silver medal for his pastels landscapes at San Francisco) has never studied abroad. He gets most of his inspiration in the vicinity of Rockport, Mass., where he is known as the "Hermit of the Woods."

"Souvenirs," by Lawton Parker is a well-posed portrait study of a young lady in rich warm greys.

"Young Woman" by Randall Davey follows strongly in the wake of "Young Girl" and "Indian Girl" by Robert Henri in the latter's bold technique at once fresh in color and simple in values.

Louis Ritman's "Garden on a Grey Day" is a pretty decorative production, the graceful female figure among the flowers is charming and Charles H. Woodbury's "The Bather" is the work of a fine colorist, the water is handled in a masterly manner.

E. T. Hurley's "Cliffdweller" shows the artist as clever in oils as with the needle, his local views are prized by many collectors.

There are also notable exhibits by Wm. M. Chase, Duveneck, Daniel Garber, Elmer

Schofield, Paul Dougherty, Meakin, Gifford Beal, Jacob E. Kunz as well as Mary Cassatt, Frieske and Richard Miller and sculpture by Barnhorn, Haswell, Charles Louis Hinton, Malvina Hoffman and St. L. Eberle.

Valentin Bonhajo has some fine oils at Closson's, mostly local hill-top views and the Ohio Valley vigorously painted and agreeable color sentiment.

L. H. Meakin is en route for Camden, Maine, where he will sketch until the Autumn, when he will resume his duties at the Art School. He has made some effective sketches on the grounds of the San Francisco Fair.

The Woman's Art Club is stirring itself for a representative Winter exhibition and fine things are expected from Elizabeth Nourse, Carolina Lord, Dixie Selden, Mrs. J. R. Hopkins and Emma Mendenhall all more than locally known.

The Cincinnati Art Club is also showing a healthy activity, a result of the increased sales made at its annual exhibitions to local and outside collectors.

The 34th annual report of the Museum Association is fresh from the Press and commends itself as an instructive and carefully compiled volume.

Brozik's "Interpretation of the Scriptures by Huss" is owned by the Art Museum and Lessing's famous series of paintings dealing with the life of Huss are in the private local collection of Mrs. Nicholas Longworth. This is the 500th anniversary of the martyrdom of John Huss.

G. Frank Muller

PITTSBURGH.

The Associated Artists of Pittsburgh have completed arrangements for their 6th annual exhibition of paintings at the Carnegie Art Galleries, Oct. 22-Nov. 22 next. The jury will meet Oct. 15th, all paintings to be delivered previous to that date.

First, second and third prizes will be awarded by the jury to be composed of three Assoc'n members and three outsiders, with President, James Bonar, as Chairman. The Rowland prize of \$200, presented by Mrs. Richard A. Rowland, will go to the painting receiving the most votes from visitors, one vote to each person.

The Association now has 200 members, the foremost local art association in the country. Four members, Will J. Hyett, L. G. Seyffert, G. W. Sotter and A. W. Sparks, have been awarded medals at the Pan-Pacific Exposition.

The officers of the Association are: Alex. H. Lappe, Secretary and Treasurer; Will J. Hyett, First Vice-President; George W. Sotter, Second Vice-President, and James Bonar, President.

FROM OTHER CITIES.

Recent accessions to the collection of tapestries given the Minneapolis Society of Fine Arts are Arras' "The Falconers," about 1450, and an Italian example, "Dante at the Mouth of the Inferno," 1550. Among the purchases of pictures made from the Dunwoody Fund are West's "Death on the Pale Horse," Wilkie's "Columbus" and Burne-Jones' "Psyche's Wedding."

The former Annie Louise Carey, now Mrs. C. M. Raymond, has purchased G. A. P. Healy's portrait of Longfellow, and it is eventually to go to Bowdoin College.

An interesting "Descent from the Cross," by Adrien Isenbrant, loaned by Mr. G. Frank Muller, has been placed on view in the Cincinnati Museum. There are seven figures.

The Detroit Museum will be maintained by the city, as in the past, pending the duration of its fight in the state supreme court to prove that it is entitled to support from the public treasury.

A decorative panel by Walter King Stone called "The Water Garden," has been presented to the Rochester Memorial Gallery in memory of his father, the late Thomas S. Johnston by Mr. J. W. Johnston.

Violet Oakley has not yet reduced the size of her signature and removed the wood copyright from her County Court House mural in Cleveland and the County, therefore, still refuses to pay the \$9,000 balance due on the \$20,000 work.

An exhibition of works by contemporary American artists is on at the Worcester Museum to Aug. 29. One of the works of George Bellows follows from Sept. 5 to 26.

One hundred and sixty works by about 60 exhibitors constitutes the second of this summer's show of the Provincetown, Mass., Association.

To develop all the arts the Fine Arts Bureau of Peoria, Ill., has been incorporated.

The fifth annual exhibition of pictures owned in St. Louis is on at the City Museum. It includes "Marie de Medici" and the "Duchess of Guise," attributed to Pourbus.

The Colorado Artists Club has opened an exhibition of oils, watercolors and etchings in the public library in Denver.

Thirty-eight porcelains from the former J. P. Morgan collection have been purchased by the St. Louis City Museum.

Mrs. D. E. Webster of Milwaukee has bought Francesco Spicuzza's "Happy Days" from his exhibition at the gallery of the Art Society.

The Summer show of the Portland, Me., Sweat Museum consists, besides the Walter Griffin pictures, of a collection of Maine subjects.

The Provincetown, Mass., Art Association's first annual exhibition of pictures was opened July 3. Among the exhibits is C. W. Hawthorne's "Provincetown Fishermen," which is owned by the Association.

Kenyon Cox was recently made a Doctor of Letters at the Dartmouth College commencement.

Raymond A. Porter's Vermont granite statue of a Green Mountain boy was recently erected at Rutland.

It is said that Secretary of State Lansing in leisure hours tries his hand at painting.

The Washington Square Players offer \$25 for the best design for a poster submitted before Aug. 1. Two colors only are desired.

The Government of Holland is to present to the City of New York to commemorate its 300th anniversary, a bronze bust by Toon Dupuis the Dutch sculptor, of Governor Petrus Stuyvesant. The bust which was by permission of the Germans cast in Belgium since the war began, is to be set up by the tomb of the last Director General of the Netherlands in St. Marks-in-the-Bowery.

Mr. James Junius Morgan, a cousin and former business associate of the late Pierpont Morgan, who died recently at Hartford, made large bequests to the Morgan Memorial there.

"Memory," "Devotion," "Courage" and "Peace" are the subjects of the three single figure and one double figure reliefs sculptured in marble by Henry Hering for the memorial dedicated at Yale to the graduates, Northern and Southern, who fell in the Civil War.

A bronze equestrian statue of Gen. Nathaniel Greene, by Francis Herman Packer was unveiled July 3 near Greensboro, N. C., on the site of the field of the battle of Guilford Court House.

Mrs. L. Averill Cole-Howland, who has a studio at Watertown, Mass., has won a grand prize for bookbinding at the Pan-Pacific Exposition. She is a pupil of the Belgian binder, Louis Jacobs, and a native of San Francisco.

Daniel C. French's statue of Wendell Phillips, erected by the City of Boston, was unveiled July 5 on the Boylston Street side of the Public Gardens.

The Western Society of Sculptors has been formed in Chicago to spread the knowledge of good sculpture to encourage ideal work and to provide exhibitions.

George Hitchcock's pictures are now being shown at the Minneapolis Institute.

Charles Warren Eaton is painting in the vicinity of Milwaukee, along the shore of Lake Michigan.

Pictures by Whistler, Bellows and Davies have been purchased by the Rhode Island School of Design this year from the Jesse Metcalf Fund.

The New York branch of the Alumni Association of Elmira College has presented that institution with a portrait by Miss A. M. Upjohn of Dr. Alexander Cameron Mackenzie, once its president.

VETERAN SCULPTOR INJURED.

Overcome by heat on Aug. 2, Prof. John Alversleben, sculptor and mural painter, fell downstairs in Carnegie Hall where he has a studio and was taken to the Polyclinic Hospital with a possible fracture of the skull.

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ART AND ARTISTS.

Charles H. Davis has charge of the Summer exhibition which is to open Aug. 19 at Mystic, Conn.

A collection of small oils and thumb-box sketches by American artists, is on at the Louis Katz Galleries, in West 74 St.

John Lavery, the English artist and his wife, who is an American, recently narrowly escaped death and received severe injuries in a taxicab accident in London.

Mr. Henry Martin, who received \$200,000, by the will of Benjamin Altman and purchased for him a remarkable collection of pottery and bric-a-brac in China was committed to Bellevue Hospital for observation on July 19.

Mrs. Benjamin S. Guinness will not return to New York this Autumn as she intended. She is caring for five Belgian families at her place in Windsor Forest and is active in other war-relief work.

The artists of the Polish Colony in Paris have sent to Mme. Paderewski, a collection of Polish dolls to be sold for the benefit of the war sufferers. They are on view at the offices of the Polish Relief Fund in the Aeolian Building.

Frederick W. Guy, son of the late Seymour J. Guy, died on July 25 at his home in Flatbush, L. I.

The seventh annual exhibition at the Stockbridge Casino will open on Sept. 4 and remain to Sept. 19 inclusive.

Leon Dabo gave his clever talk on "Art in Dress" at the studio of Mrs. Frederic B. Esler, Newport, R. I., on Thursday, under the auspices of a number of women of society, headed by Mme. Bakhmeteff, wife of the Russian Ambassador, and for the benefit of the Red Cross.

Charles Francis Naegele is working in his city studio with occasional visits to his seaside cottage at Wildwood, N. J.

As a memorial to Mr. and Mrs. Isaac Bell, Trinity Church will soon have richly carved canopied clergy and choir stalls, communion rail and organ screen, and also new marble tiling for the chancel. The organ will be reconstructed and enlarged and divided so as to be on each side of the chancel.

Charles H. Niehaus has completed the model for his bronze statue of Commodore Oliver Hazard Perry for the City of Buffalo. It is of heroic size and will be placed near the barracks, overlooking the fort on the Canadian shore. The Commodore stands on deck, sword in hand.

The DeWitt Clinton High School won the recent competition of 14 high schools for the medal offered by the Municipal Art Society. The tests were for speed and excellence in drawing from model and a test of memory drawing.

Janet Scudder, sculptor, is travelling with a portable glass roof tent studio and a tent living room, both of which can be moved in her automobile. She takes a chef and a maid.

The War Department announces an open competition of designs for a Francis Scott Key Memorial at Fort McHenry near Baltimore. Prizes of \$800, \$500 and \$300 are offered and models must be at the Department by Dec. 15.

The students in the New York University Summer School of Art recently held an exhibition. Dr. James Parton Haney, director of art in the high schools had charge of the three weeks course. There were 140 students. Next year the number will be limited to one hundred.

J. C. Nicoll is at his cottage on the shore below the Ontro Hotel at Ogunquit, Me.

From the display of the works of the Northwestern Artists in St. Paul, the Institute purchased for its permanent collection, "The Lone Pine," by George Raab, curator of the Layton Gallery at Milwaukee.

Louis Kronberg has taken a studio at Provincetown, Mass., where Albert L. Groll is painting also.

A number of Chicago Greeks headed by Consul General Dr. N. Sapopoulos contemplate purchasing Emil R. Zettler's statue of the Greek dancer Kanellos. Two casts will probably be made in bronze, one for presentation to the King and Queen of Greece, and the other as a gift to the Chicago Municipal Art Commission.

Dr. William Henson Baltzell of Wellesley, Mass., imported from Italy a XVII century Palladio round stone temple and finally had it admitted after objections of the Boston collector, by paying 15 per cent. duty on it, an iron dome and a marble table, the whole cost of which was \$3,296.

Susan Ricker Knox is at her summer studio at York Harbor, Me.

Justice Keogh in White Plains recently granted a divorce to Mrs. Jeanne D. Rice of the Durant Kilns from Dr. C. C. Rice.

The tenth annual exhibition of works by American artists is now on at the Albright Art Gallery in Buffalo.

A replica of H. B. Brown's equestrian statue of Washington in Union Sq., is to be set up at West Point, on the opposite side of the road from the battle monument.

Much sympathy is felt for D. Maitland Armstrong in the recent death of his son Edward Maitland Armstrong at the age of forty. The widow was Miss Gwendolin King daughter of the late David King of Newport and there are three children.

Louis Mark has been awarded at San Francisco a gold medal for his picture, "Before the Mirror."

Aston Knight arrived on Aug. 2 on L'Espagne, and brings a number of water-colors of the battlefield of the Marne to be shown at the Pan-Pacific Exposition.

MRS. WHITNEY'S ILLNESS.

Mrs. Harry Payne Whitney was successfully operated on July 31 at Westbury, L. I., for appendicitis. The show of Young Painters which was to have been held in Newport, has been postponed on account of her illness.

THEOBALD-BLISS.

Mrs. Elizabeth Sturtevant Bliss, sculptor, was married recently at Rosebank, Staten Island, to Samuel Theobald, Jr., of Baltimore, who is a pupil of André Castaigne and has painted, besides hunting scenes and portraits, a number of Staten Island views.

CADY-ELDREDGE.

Harrison Cady a Member of the Society of American Illustrators and the Salmagundi Club was married on July 20 in Brooklyn to Miss Melinna Louise Eldredge of that city.

"Little Gallery" Incorporated.

"The Little Gallery" has now been incorporated under the Laws of the State of New York. The president is M. M. Boudoin, and the secretary, M. D. Mullin.

WHERE DEALERS SUMMER.

Although a number of the principal dealers are away from town, few are out of the country this Summer, and with a few exceptions most of the galleries are open, this month, for the first time in many years. Messrs. Benjamin and Joseph Duveen of Duveen Brothers, 720 Fifth Ave. are spending the Summer in New York and vicinity. Mr. Carl F. Henschel of M. Knoedler & Co., 556 Fifth Ave. is with Mrs. Henschel at the Colonial Hotel at Manchester, Vt. Mr. Charles L. Knoedler is passing his second Summer at his cottage at Patchogue, L. I. Mr. Roland Knoedler is golfing at White Sulphur Springs and Mr. Charles S. Carstairs is in England.

The Scott & Fowles Galleries, 890 Fifth Ave., remain open this Summer.

Mr. I. Simmons and Mr. Nathan of Lewis & Simmons, 581 Fifth Ave., are at Newport and opened a Summer establishment at 210 Bellevue Ave. last month.

Mr. Henry Reinhardt, of the Reinhardt Galleries, 565 Fifth Ave., is passing much of his time in the city, with week end trips to Darien, Conn. Mr. Paul L. Reinhardt is with Mrs. Reinhardt at Stamford, Conn.

Mr. E. M. Hodgkins of 9 West 54 St., has opened for a month salesrooms at 230 Bellevue Ave., Newport.

The Bourgeois Galleries at 668 Fifth Ave., are closed for the Summer and will reopen Sept. 1.

The Worch Gallery, 467 Fifth Ave. is closed for the Summer months.

Mr. Louis Ralston of 567 Fifth Ave and his son W. J. Ralston are with their families at Lake Placid, Adirondacks and the galleries are closed during August.

Mr. Walter Ehrich of the Ehrich Galleries, 707 Fifth Ave., recently returned from Lake Placid and has gone to Newport to open on Aug. 17 a fortnight's exhibition of old masters at the galleries of the Newport Art Association. Mr. Harold Ehrich remains in charge of the N. Y. galleries and Mr. Seward Ehrich has gone to the Adirondacks for a vacation.

Mr. H. T. Dawson of Charles of London, 718 Fifth Ave., sailed for England Aug. 4 on the Adriatic. Mr. Charles is in town.

The Kelekian Galleries, 709 Fifth Ave., remain closed to Aug. 30 as also the Kleiber Galleries of the same address.

Mr. John Levy of 14 East 46 St., who has a country home at Edgemere, L. I., is on a Western trip which includes Cincinnati and Chicago.

Mr. Edgar C. Ackermann, of Ackermann & Son, Inc., 10 East 46 St., who is doing his turn of four hours constable duty in London, after office hours, is expected to return to America in October.

Mr. E. G. Kennedy, of Kennedy & Co., 613 Fifth Ave., is at Lake Minnewaska. Mr. David Kennedy is in town.

Mr. N. E. Montross of the Montross Gallery, 550 Fifth Ave., is on a visit to Canada. His galleries will be closed the last two weeks of this month.

Mr. Thomas E. Kirby of the American Art Association is at his farm at Mt. Kisco, Westchester Co., coming to town on Tuesdays of each week.

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a story of real life. But the interest in the
book as a biography yields to that in it as
a criticism."

—The Outlook

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Dr. Paul Merish left for Paris last month and Mr. Edward Brandus is about to sail, also for Paris.

Mr. James P. Silo, of the Fifth Avenue Art Galleries, 4 West 45 St., with his family and Mr. and Mrs. James P. Silo, Jr., are at Lake Placid, Adirondacks.

Mr. William Macbeth of 450 5th Ave., is at his L. I. country place. Mr. W. Macbeth, Jr. is in town. The galleries remain open.

Marcel J. Rougeron of 94 Park Ave., the artist, picture restorer and collector, and American correspondent of the Paris "Journal des Arts"—has just returned from San Francisco, where he went to install an exhibit of his picture restorations in the French Pavilion and to see his loans from his private collection to the Fine Arts display, which include a remarkable example of Watteau "The Competitors" on the line in the International Section in the Exposition Fine Arts Galleries.

Mr. Charles Henry Hart, it is reported, has been appointed by Knoedler & Co., as their special "expert" on early American pictures.

Mr. Edward Robinson, director of the Metropolitan Museum of art is camping out in the Rocky Mountains.

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Mr. Fritz Steinmeyer of Bohler & Steinmeyer, 34 W. 54 St., who is with the German army is stationed at the great fortress of Ehrenbreitstein. Mrs. Steinmeyer is not far off at the Coblenz Hof in Coblenz. Messrs. Lulu and Otto Bohler are well also and still fighting with the German army in France.

Folsom Bros. on July 20 leased for Mary E. Cuming, through H. T. Gurney, the four story and basement dwelling at 7 East 9th Street, for two years to Gustave T. Kirby of the American Art Association.

SELLS MILWAUKEE HOUSE.

According to the Milwaukee Free Press of Aug. 1 last, Henry Reinhardt has sold his business in that city to Miss Cecilia Schieweck, who has been the efficient manager of said business for some years past.

The transfer of the house and business to Miss Schieweck will be marked in September, says the Free Press, by the holding of a special exhibition in the galleries.

TO MARRY MISS FERGUSON.

An engagement of much interest in art circles is that of Mr. Thomas Benedict Clarke, Jr., son of Mr. Thomas Benedict Clarke, the well-known patron of American Art and expert in Oriental porcelains, to Miss Elsie Louise Ferguson, the actress, daughter of Mrs. Amelia Ferguson. Mr. Clarke is Vice-President of the Harriman National Bank.

PHENOMENAL RISE IN VALUE.

An interesting story attaches to a picture sold at Christie's, June 30 last for 5,000 guineas, a Lawrence portrait of "The Daughters of Col. Cartaret Hardy." In 1887 the late Martin Colnaghi attended the Lyons sale at Gloucester and purchased the portrait for 135 guineas. This was one of the many "finds" the "expert" made. The picture passed into the collection of the late Mr. Charles T. D. Crews, of Billingsbear Park, Berks, which has now been dispersed.

THE HOTEL DES ARTISTES.

The Metropolitan Life Insurance Company loaned \$700,000 July 19 for the building of the Hotel des Artistes in Sixty-seventh Street, just west of Central Park. On June 8 the 1 West Sixty-seventh Street Company was incorporated with a capital of \$531,000 and the following directors: Chesleigh H.

A SAN FRANCISCO NUMBER.

The August number of "Art and Progress" is devoted to the Fine Arts Section at San Francisco. Mr. Michael Williams well calls it "A Pageant of American Art," he also describes the Arts and Crafts exhibit. J. Nelson Laurik writes somewhat cursorily of the foreign pictures paying especial attention to the exhibits of Sweden and Hungary. Prof. C. H. Neuhaus, discusses "Sculpture and Mural Decoration" and Charles Olmstead the print section. There are many good illustrations.

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Briscoe, Edwin O. Perrin and Rudolph C. Culver. Walter Russell is also said to be largely interested in the proposed nine-story building.

SPECIAL EXHIBITION FRAMES.

Mr. George Herdle, Director of the Memorial Art Gallery of Rochester, N. Y., who outlined the ART NEWS of March 27 last, a plan for special frames for Museums and Galleries for pictures at exhibitions, so as to reduce or save, almost entirely, the expense of transportation, packing and unpacking and insurance on frames, has arranged to order some thirty trial frames, with separate linings, to show how one frame can be adapted to a number of different sizes of canvas. Basing the selection upon data obtained from forty or more of the leading artists in New York, the thirty frames will be the following sizes, designed to meet the requirements of the average "one man show," intended to fill a gallery about 30 x 40 feet in dimension: 2 frames, 50 x 60; 2 frames, 40 x 50; 3 frames, 30 x 40; 4 frames, 30 x 36; 2 frames, 26 x 32; 4 frames, 25 x 30; 2 frames, 24 x 32; 7 frames, 20 x 24, and 4 frames, 16 x 20.

By the use of half and quarter-inch linings, an indefinite number of intermediate sizes can be obtained, and to satisfy the requirement for varied tones, there will be in general three tones—an antique gold, to take autumn tints and all deep, rich canvases; a pale gold, for light bluish and gray atmospheric effects, and a rich gold, for strong blues and all positive colors. In the rare instance when a canvas calls for a special tone, the frame can be given the proper finish at small expenses. There will, of course, be a variety of designs among the mouldings selected.

The cost of the thirty frames listed above, with two linings for each frame (giving a total of ninety sizes), is estimated at about \$425, including thirty plate glasses of the first quality. Linings will be placed beneath the glass of the original frame.

Mr. Herdle writes the ART NEWS as follows:

"Having been convinced, in personal interviews with many artists, of their hearty approval of the plan, I feel confident of its success from a practical standpoint. We expect to go into it gradually, purchasing at first only enough frames for the exhibition actually in hand, and adding to the stock later as occasion requires. Thus, with comparatively small financial outlay, we shall be in a position to reduce substantially, the cost of shipping. We very much hope that the obvious benefits to be derived by all who adopt the plan will cause other museums to feel justified in co-operating with this gallery in carrying it out."

COMING REISINGER SALE.

A notable art sale of the coming season will be that of the large collection of American, German, Austrian and Swiss pictures, of the late Hugo Reisinger, who left \$50,000 to the Metropolitan Museum and \$100,000 to found a chair in the history of art at Columbia. Surrogate Coholan on July 21 granted permission to the executors, Prof. Kuno Francke and Mr. Frederick Dessin to hold the sale here. It was according to the will to have been held in Berlin.

The Reisinger collection comprises 220 pictures appraised at \$211,795. Eight of these cannot be sold, since they were made specific bequests. Several others, valued at \$21,000, are claimed by Mrs. Reisinger, and are also barred from the sale. By German, Austrian and Swiss painters there are sixty-three paintings, two drawings, seventeen etchings, eleven water-colors, two prints and the same number of pastels. Of the American, English, French and Dutch schools there are ninety-seven oils, twenty-one water

colors, fifty-one etchings and a number of drawings, prints and pastels.

Among the native artists represented in the collection are Whistler, Chase, Davies, Hassam, Sargent, Alden Weir, Dewing, Friereke, Lawson and Redfield.

Porcelains and Furniture.

At the third day's sale of Battersea's enamels at Christie's in London, on July 15, a vase with rorocco cover and panels of Chinese figures, fetched \$815, and at the fourth day's sale on July 19, a mahogany Kneehole table brought the same amount.

ORIENTAL PORCELAINS SOLD.

At a sale of Oriental porcelains and furniture, at Christie's on July 21, a pair of triple ground shaped bottles of the Kang-he period brought \$878, and on the following day a pair of upright panels of Brussels tapestry of the XVI century, \$1,837.

SALE OF OLD SILVER.

At a sale of old English silver at Christie's in London on July 20, Crichton gave \$2,257 for a George I plain octagonal tea kettle dated 1717, and Gooden and Fox, \$830 for a pair of William & Mary silver gilt porringer stands dated 1688. At the 7th session of the same sale on July 27, Creighton paid \$540 for a Charles II silver gilt porringer.

OLD PRINTS SOLD.

At a sale at Christie's on July 23, J. Russell's pastel "The Country Doctor," fetched \$975, while at the same place on July 26, Colnaghi paid \$894 for J. R. Smith's engraving of Romney's "Mrs. Robinson."

ART BOOK REVIEWS.

British Pictures and Their Painters. An anecdotal guide to the British Section of the National Gallery by E. V. Lucas, N. Y. The MacMillan Co. \$1.25.

This little volume, most convenient in size for handling while studying, and clearly and well printed is an unusually clear and intelligent condensation of the history of British art and of the life histories of the British painters represented in the National Gallery. There is no attempt at art criticism—just entertaining and instructive stories of the painters' lives.

The Arts of the Exposition being personal impression of the architecture, sculpture, mural decorations color scheme and other aesthetic aspects of the Panama-Pacific International Exposition" by Eugen Neuhaus of the University of California, Paul Elder and Co., San Francisco \$1.25.

An ably written, instructive and entertaining appreciation of the art side of the current Exposition at San Francisco—most valuable for the Library, recalling delightful memories to those who have visited the Exposition and useful for intending visitors and those who will not see the great World's Fair.

Professor Neuhaus, in this work, abundantly and well illustrated, proves himself a most capable critic and guide, and his work makes much of the matter, already published, on the art side of the Fair seem trivial and that which, it is to be feared, is to come in a flood, unnecessary. His chapter on the Landscape Gardening, an important feature, on which few, if any, art writers have thought to touch, is illuminating, and especially good is the chapter on Mural Decorations.

The work should and will undoubtedly have a large sale, not only at San Francisco, but throughout the art world, and it is gratifying to know that it is soon to be followed by another on "The Art of the Galleries at the Exposition" by the same hand and from the same publishers.

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THE INTERNATIONAL STUDIO.

In the International Studio for August Christian Brinton writes of American Painting at the Pan-Pacific Exposition. Another interesting article is the first installment of Dr. Croal Thomson's "The Paris Salon of Fifty Years Ago" illustrated by artists' sketches of their works. A. Eddington writes of "The Royal Scottish Academy Exhibition" and Arthur Tucker of "Picturesque Kendal." The paper on "The Spring Exhibition of the International Society" is well illustrated with color and monochrome plates; Raymond Wyer talks of "Permanent Collections for Small Museums" and Henry Russell Wray tells of an afternoon with Whistler.

ART IN THE MAGAZINES.

In the August "Harpers" H. A. Gibbons writes of the artist's haunt, Douarnenez. In "Scribners" for August the artist, E. Peixotto, describes and illustrates Lisbon. There is a dramatic sketch with an art motive by Stephen Phillips.

Armand Dayot in the August Century, describes the work of French artists on the firing line and A. Ballard discusses plans for peace.

ART FOR SUFFRAGE.

The following artists have each volunteered to do one work, half of the proceeds of which are to go for the woman's suffrage cause: Marie Apel, Blanca Will, Enid Yandell, Martha Walter, Ethel Wallace, Helen F. Trowbridge, Juliet Thompson, Mary H. Tannehill, Lindsay M. Sterling, Eugenia F. Shonnard, May W. Preston, Olga P. Müller, Marion Pooke, Anne M. Peck, Rhoda H. Nicholls, Kathleen McEnery, Jean McL. Johnson, Lucia F. Fuller, Laura G. Fraser, Alice P. T. de Hass, E. V. Cockcroft, Marion Bullard, Theresa F. Bernstein, Hilda Belcher, Marie Streaun, Anna Goldthwaite, Marjorie Collins, Mrs. Smith-Dayton, Helen W. Phelps, Ida Proper, Alice M. Wright, Caroline P. Ball, and Janet Scudder.

LOST MOSAICS AND FRESCOES.

From the Princeton University Press, comes as the fourth of the Princeton Monographs in Art and Archaeology, C. R. Morey's "Lost Mosaics and Frescoes of Rome and of the Medieval Period," which is a fully-annotated publication of drawings contained in the collection of Cassiano Dal Pozzo, now in the Royal Library at Windsor Castle. The frontispiece is furnished by a drawing of the fresco formerly in the apse of S. Lorenzo in Lucina. The reproductions of drawing are supplemented by a number of photographs obtained from Rome. The scholarly monograph is a valuable addition to the literature of the early history of church decoration.

ARTS AND DECORATION.

The editor, Guy Pene DuBois, in the July number of Arts and Decoration, writes of the Pennsylvania group of landscape painters. R. I. Geare tells of "The Bronze Industry in Japan," Sadachichi Hartman talks of the City Art Museum of St. Louis; C. Matlack Price of "Technique in Architecture" and Ruth MacFarland Furniss of the "Portable Sun Dial."

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